

X'MAS. ISSUE

*The* NEW YORK

# CLIPPER

OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 21, 1921

PRICE 25 CENTS



# CHRISTMAS GREETINGS TO ALL VAUDEVILLE



A. PAUL KEITH



B. F. KEITH



E. F. ALBEE

FOUNDERS OF B. F. KEITH VAUDEVILLE

## THE B. F. KEITH CIRCUIT OF VAUDEVILLE THEATRES

IS NOW CELEBRATING  
ITS

## THIRD OF A CENTURY ANNIVERSARY

Leaders of American Life—Makers of the Nation join in congratulations

### *Here are a few telegrams and letters:*

MY DEAR MR. ALBEE: 2340 S. Street, N. W., Washington, D. C.  
October 17, 1921.  
I have just become aware of the fact that your many generous services to the soldiers' and sailors during the war went at the time without official recognition or appreciation of any kind. This has caused me great chagrin, and although I have no longer any official connection with the Government, I am wondering if you will not permit me, even at this late date, to express my admiration of those services, and particularly of the modest and devoted spirit in which they were performed.

The admiration is old; it is only the expression of it that is new.  
Cordially and sincerely yours, WOODROW WILSON.

E. F. ALBEE: Washington, D. C., October 8, 1921.  
I have noticed with pleasure the anniversary of your success and I want to join with the others in wishing you every good thing. Very kindest regards. Sincerely yours, WILL H. HAYS, Postmaster-General.

E. F. ALBEE: Washington, D. C., October 23, 1921.  
To the association which in its thirty-third anniversary commemoates the beneficial work done for the soldiers by associating art with an exalted humanitarian and moral thought, I send my expression of good wishes of approval and sympathy. GENERAL ARMANDO DIAZ.

E. F. ALBEE: Washington, D. C., October 11, 1921.  
Permit me to congratulate you upon your great work in the regeneration of variety and the promotion of team work among managers and players. The third of a century anniversary idea is fine, but it fades far short of the public tribute you should receive. REED SMOOT, U. S. Senator from Utah.

E. F. ALBEE: Albany, N. Y., October 12, 1921.  
I wish to congratulate you on the third of a century anniversary of Keith Vaudeville in America. In providing a high form of amusement for the people of many communities, your circuit has brought honor to itself and reaped a suitable reward in material prosperity which has been justly deserved. NATHAN L. MILLER, Governor of New York.

E. F. ALBEE: New York City, October 10, 1921.  
Congratulations upon your third of a century celebration of the Keith Vaudeville Circuit. Your organization has developed some admirable singers and a new and constantly growing musical public and the lyric theatres of your country are already indebted to your organization for both artists and audiences of permanent value to music. Your ambitious plans for the future are worthy of your past history and I am heartily in accord with your plan to commemorate both. GATTI CASSAZZA.

DEAR MR. ALBEE: Harrisburg, Pa., October 13, 1921.  
The third of a century celebration of the Keith Circuit is an occasion of importance to us all. Please accept our congratulations upon the splendid service for patriotism, charity and good citizenship which the clean amusement Mr. Keith and your good self have organized has given our people and the country at large.

With every good wish, I am, very sincerely, WILLIAM C. SPROUL, Governor of Pennsylvania.

E. F. ALBEE: New York City, October 8, 1921.  
Please accept my heartiest congratulations upon the third of a century anniversary of Keith Vaudeville in America. The anniversary is particularly significant in the city of New York, for there is scarcely another community in which the theatre is a social force of such vital importance. Not alone has the theatre spread the gospel of good cheer and wholesome amusement, but has helped to higher standards in civic life. To you personally I wish to add my appreciation to your active participation and aid in civic matters and to assure you that a list of your always generous and eager contributions of time, talent and money, particularly in patriotic activities, is an endearing memorial of genuine and pure philanthropy. JOHN F. HYLAN, Mayor.

MY DEAR MR. ALBEE: New York City, October 24.  
I knew I am a little late, but I cannot forbear writing you a line of congratulations on the arrival of "Keith Vaudeville" at its Third of a

Century Anniversary. Its work has been inspiring and during the late war under your capable direction it lent a powerful assistance to keep up the drooping spirits of our soldiers and sailors. Wishing you all future success, yours very sincerely, J. H. GLENNON, Rear Admiral, U. S. Navy, Rtd.

E. F. ALBEE: Columbus, Ohio, November 14, 1921.  
As a regular Keith patron for many seasons I want to congratulate you on the third of a century jubilee celebration. Clean vaudeville is my favorite diversion, and that is what I have always found in the Keith theatres. Accept my best wishes and sincere congratulations.

MRS. J. GORDON BATTLE, President of Ohio Republican Women's Club.

EDWARD F. ALBEE: Syracuse, N. Y., October 1, 1921.  
Permit me to unite with the citizens of Syracuse in cordial congratulations upon the Third of a Century Anniversary of your remarkable achievements in the country, illustrated by the great Keith structure which ornaments our city, in which you maintain the highest standards and which you have generously placed at the disposal of the Christian churches for their Easter services.

JAMES R. DAY, Chancellor, Syracuse University.

E. F. ALBEE: Syracuse, N. Y., October 21, 1921.  
Congratulations for Syracuse Theatre—its high moral tone and masterful management have made it one of the highest attractions for our citizens. Long may it continue. JOHN GRIMES, Bishop of Syracuse.

DEAR MR. ALBEE: New York, October 19, 1921.

On the occasion of the "Third of a Century" anniversary of the Keith vaudeville theatres, I take great pleasure in joining with your friends and brother managers in congratulating you in your wonderful achievement as head of this amusement institution. Will you allow me to express my gratitude to you for your services in this great work of this great country and I hope that it may be my pleasure and the pleasure of the American people to greet your success along the lines which you have laid down in the long years to come. I remain, my dear Mr. Albee, very faithfully yours,

REV. GEORGE CLARKE HOUGHTON, M. A., D. D., Rector Church of Transfiguration, 1 E. 29th Street.

MRS. E. F. ALBEE: New York, December 17, 1921.  
Accept my congratulations. Devoted as I am to the youth of America, I am particularly impressed by your magnanimous attitude toward the juvenile musicians, the Keith Boys' Band, and my own Camp Fire Girls. I wish you every blessing and many years of activity.

GRACE HARRIMAN (Mrs. Oliver Harriman).

MRS. E. F. ALBEE: New York, December 17, 1921.  
In arriving at so memorable an epoch, the Keith institution has reason to be particularly proud, not only of its wholesome amusement standards, but more particularly of those spiritual ideals for which it has become noted. The Big Sisters are especially mindful, Mr. Albee, at this time of a steady development within your organization which has been both patriotic and humanitarian.

MRS. W. K. VANDERBILT, II.

MRS. E. F. ALBEE: New York, December 17, 1921.  
While your conferees are congratulating you upon great business achievements during this "Third of a Century" of the Keith Circuit, the Fund for Devastated France, in which I am so vitally interested, owes you a debt of gratitude for your notable activities for this and innumerable worthy charities during these decades of usefulness.

ANNE MORGAN.

E. F. ALBEE: New York City, October 6, 1921.  
Dear Mr. Albee: Congratulations. You not only have the gratitude of the millions upon millions of American people to whom you have brought happiness and pleasure during these past decades, but you have the real admiration and esteem of your conferees who have watched the growth and artistic expansion of your distinguished branch of the theatre with wonderment.

DAVID BELASCO.

E. F. ALBEE: New York City, October 15, 1921.  
Best congratulations on the great usefulness you have displayed during the third of a century that you have been in charge of high-class vaudeville and for all concerned. I sincerely hope you will make it a full century.

A. L. ERLANGER.

E. F. ALBEE: New York, October 8, 1921.  
I just want you to know that I am as proud of the success of the Keith Circuit as you are yourself, and as proud of being numbered among your personal friends as it is possible for a person to be. I am also proud to have been one of your early helpers. You deserve all the wonderful monuments you have built. That God may bless you and give you health and strength to carry on your wonderful work for at least another thirty years is my sincere and honest wish.

GEORGE M. COHAN.

E. F. ALBEE: New York City, November 5, 1921.  
Have just read your proposed plan to encourage local musical talents throughout America as a part of your Keith third of a century anniversary. Permit me to congratulate you and thank you for your foresight and interest in this direction. It is not surprising that the Governor of Providence, where the first movement was inaugurated, should place his approval upon the plan. This will be true everywhere as this country is full of budding geniuses which, with such encouragement as you propose, will find an opportunity for public expression, and I venture to predict many for whom you produce a beginning will add to the pleasure and history of music in America. You are always a pioneer along lines of real constructive helpfulness.

VICTOR HERBERT.

E. F. ALBEE: New York City, October 20, 1921.  
I am very glad indeed to congratulate you, Mr. Albee, and all others that have helped to carry the Keith enterprise through a third of a century. It is a hard-working and a tired nation—what it really needs is relaxation, amusement, cheerfulness. The things that help to relax the mind and relieve the strain, you and your institution have added to the happiness of the human race and no greater service could be rendered.

ARTHUR BRISBANE,  
Editor N. Y. Evening Journal.

DEAR MR. ALBEE: The Commodore, 42d St. and Lexington Ave., New York City, Dec. 13, 1921.  
You have been a powerful factor in closing and dignifying popular pride amusement; you have given thrills and laughter and tears to millions, and yet no mother has ever had a moment's anxiety because Keith Vaudeville was a fixture in the life of her little family. Apart from the artist's growth of the great amusement circuit whose destinies you control, whose policy reflects your personality, it must be a great satisfaction to you in this sordid age to know that your great chain of theatres is synonymous with cleanliness in popular priced amusement.

Very sincerely, H. Z. TORRES,  
Dramatic Editor of New York Commercial.

E. F. ALBEE: New York City, November 15, 1921.  
I learn as I am leaving for England that you are celebrating the thirty-third anniversary of your circuit. Allow me to sincerely congratulate you on a wonderful amusement institution you have done so much to create for American people; the great compliment I can pay you is the continued civility and healthy, clean-minded conditions of your child, despite its having reached man's estate. May it continue to thrive and you, sir, enjoy good health to witness its offspring even until you become a great-great-grandfather.

ALFRED BUTT.

E. F. ALBEE, ESQ.: New York City, October 15, 1921.  
Please let me congratulate you on the third of a century anniversary of the Keith Vaudeville Circuit. The splendid work of entertaining the American people which is done by your organization is well known all over the United States. Too much praise cannot be given you for the appreciation of the beautiful in the art of music which you are instilling into your patrons by the engagement of singers and instrumentalists of international reputation. Long may Keith Circuit grow and prosper and carry on this great work.

JOHN McCORMACK.

E. F. ALBEE: New York City, October 13, 1921.  
Heartiest congratulations on your anniversary. You have made a success appealing to the decent instincts of the American people and you have given hearty and innocent entertainment to millions.

WALTER DAMROSCH.

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Copyrighted, 1921, and published weekly by the Clipper Corporation, 1638 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under of March 3, 1879.

Founded by  
FRANK QUEEN, 1853

NEW YORK, DECEMBER 21, 1921

VOLUME LXIX—No. 48  
Price Fifteen Cents, \$5.00 a Year



## Merry Christmas

### BDWY. MANAGERS LOSE MILLION IN SEASON OF SHOW FAILURES

One Hundred and Four Plays Shown on Broadway Since Opening of Season—Scores Are Total Loss, and But Sixteen Are Hits

From the close of the season of 1920-1921 up until the 15th of December, which period represents the major portion of the present theatrical season, 104 plays have been produced in Broadway theatres and fifty-three of them, or more than fifty per cent have absolutely failed. The slump in things theatrical, which was noticeable late in 1920, has continued up to the present moment and the most optimistic observer holds out little hope for any improvement in the situation during the balance of the season of 1921-1922.

Two out of every three plays was a failure, as the records at present show, and is plentiful warning to the producers to attempt nothing hazardous until conditions brighten up, and it is doubtful if New York will see many new plays presented between the first of the year and the official end of the season on the first of next June.

The fifty-three failures represent an actual loss to their respective backers of a sum aggregating at least \$1,250,000. This immense sum includes the production costs, presentation costs and preliminary tour expenses, most of the shows having opened up out of town before they appeared on Broadway.

The entire 104 plays which have been produced on Broadway this season cost over double the figure lost by the failures, because several of the big musical comedies, revues and extravaganzas which are still playing, both in New York and on tour, cost as high as \$200,000 to produce. A conservative estimate of the cost of the entire 104 plays—successes, failures and those that "just get by"—is \$3,000,000, a figure which has been verified by some of the leading producers.

Of the fifty shows which managed to evade the failure class, only sixteen of them contained hit qualifications, and these are naturally the most valuable show properties in the present season's crop. Accepting these figures as facts the average odds are about 7 to 1 against any play being a hit this season.

The sixteen acknowledged hits of the season are: "The Music Box Revue," "Blossom Time," "Good Morning, Dearie," "The Perfect Fool," "Bombo," "The O'Brien Girl," "Shuffle Along," "Dulcy," "Six Cylinder Love," "Bluebeard's Eighth Wife," "Bill of Divorcement," "The Demi-Virgin," "The Grand Duke," "Kiki," "Tangerine," and "The Circle."

Seventeen shows while not in the hit class, which show fair profits to their producers are: "The Claw," "Get Together," "The Silver Fox," "Intimate Strangers," "Anna Christie," "Lilies of the Field,"

"The Great Broxopp," "The Dream Maker," "The Wild Cat," "Alias Jimmy Valentine," "Varying Shores," "Bought and Paid For," "Thank-U," "Greenwich Village Follies," "Just Married," "The Ziegfeld Follies," and "The Wife With a Smile."

Fourteen of the plays produced this season just managed to get by, keeping the wolf from the door with the sturdy aid of the cut-rate ticket office. These shows are: "Back Pay," "Sonya," "Honors Are Even," "Getting Gertie's Garter," "The Night Cap," "Daddy's-Gone-a-Hunting," "Blood and Sand," "Ambush," "The Wandering Jew," "Nature's Nobleman," "Her Salary Man," "Main Street," and "Beware of Dogs."

Three revivals of successes of former years, which inaugurated the fashion of reviving the once-popular plays taken up by other producers, played limited engagements on Broadway of from eight to ten weeks, and played to splendid business. These three were: "The Return of Peter Grimm" and "The Easiest Way," both produced by David Belasco, and "The Merry Widow," revived by Henry W. Savage. The success of these first revivals of the season stirred many other managers to emulate Belasco and Savage, and revivals have come thick and fast since.

The shows that flopped—some failed in one week, some in two and some in six, but they all flopped—are of every variety of theatrical entertainment. Among the fifty-three failures were plays which were expected to be successful by others than their producers, but the queer drift of the public's taste shunted them off the main, profitable stream into the driftwood on the bank with the rest of the flops. These fifty-three failures were:

"March Hares," "The Detour," "The Triumph of X," "The Teaser," "Personal-ity," "The Elton Case," "Sonny Boy," "The Poppy God," "Honors Are Even," "The Wheel," "Two Blocks Away," "The Scarlet Man," "The Mask," "Nobody's Money," "Swords," "A Man In the Making," "Don Juan," "Tarzan of the Apes," "The Blue Lagoon," "Put and Take," "The Mimic World of 1921," "Launcelot and Elaine," "The Children's Tragedy," "Like a King," "Pot Luck," "The Wren," "The Fan," "The Right to Strike," "O, Marion," "The Skirt," "The Six-Fifty," "The Hero," "Love Dreams," "The Great Way," "The Mad Dog," "The Title," "The Straw," "Suzette," "A Man's Name," "Marie Antoinette," "We Girls," "The Love Letter," "Gold," "Goat Alley," "A Bachelor's Night," "Golden Days," "Everyday," "The (Continued on page 29)

#### WOULDN'T LET MISS HUBAN PLAY

Aileen Huban, who was engaged the week before last by Carle Carlton to play in Cosmo Hamilton's play, "Danger," was prevented from playing by the Actors' Equity Association. Miss Huban, who is a member of the Actors' Fidelity League, was engaged to play the part in which Kathleen McDonald had appeared when "Danger" opened in Stamford, was to have opened in Rockaway a week ago last Friday. Miss McDonald had been given her notice.

Equity, learning that Miss Huban was to play in the place of Miss McDonald, immediately notified Carlton that she could not play. Carlton is an independent manager and the "Danger" company is signed on Equity Shop contracts. Carlton was then forced to scout all over town in order to reach Miss McDonald, whom he prevailed upon to come back into the cast and the show was played on time in Rockaway that night.

Paul Dulzell, assistant executive-secretary of Equity, stated on Monday, that Miss Huban, being a Fidelity member, could not be allowed to play with Equity actors in an independent production, although she could in a show under the management of a member of the Producing Managers' Association.

"We dislike being forced to act arbitrarily," said Mr. Dulzell, "but under the circumstances we had no other way open to us. Had the actress in question not been affiliated with the Actors' Fidelity League, we would have made some allowance. We notified Mr. Carlton that Miss Huban could not play unless she made out an application for membership in the Actors' Equity Association."

#### "BUFFALO BILL'S" LIFE IN FILMS

"The Days of Buffalo Bill," which is based on the adventures of the pioneer, has been prepared for filming, by Robert Dillon of the William Lord Wright Co., at Universal City.

Edgar Rice Burroughs' ranch a few miles from Universal City will be used for "shooting" many of the earlier episodes.

Edward Laemmle, is directing the picture while Art Acord is the star with Dorothy Wood, and Laura LaPlante supporting him.

#### FREAK HAS TO PAY TAX

CHICAGO, Ill., Dec. 19.—Jan Val Albert, standing nine feet five inches, a freak attraction with a carnival company, was forced to pay the U. S. Government his taxes before he was permitted to leave this country for Canada. Van Albert is from Belgium and was planning to sail from Canada to his homeland. He paid the government \$2,500.

#### THEDA BARA TOURING WITH FILM

Theda Bara, famous vamp, after over a year's absence from the screen, has just completed a new two reel, called "A Day With Theda Bara." She will make personal appearances with the film in all the large cities.

#### THOUGHT SHOW HAD AIRSHIP

The respect that westerners hold for New Yorkers is exemplified in a letter written to Gus Hill, the producer, by the manager of the opera house in Marfa, Texas, last week, asking him not to cancel a date. It flatters the modern methods adopted by theatrical managers.

One of Hill's "Mutt and Jeff" companies, playing in Texas, had been booked at the Marfa Opera House, which is in Southwest Texas, near the Mexican border. Due to the fact that the date could not be played because of poor train service, J. J. Coleman, booking manager for Hill, notified the manager of the house to cancel the date saying that Marfa was located so that "it couldn't be reached with an airship." This is the reply received by Mr. Hill:

"I am very sorry that you cancel your date at Marfa for February 6. Would very much like to have you play."

"If I understand you right, you travel by Airship and think it is impossible to go from Marfa to San Angelo. We have one of the two main Army landing fields for Army planes. We are in an open prairie country, large pastures, no cultivated lands, and can land most any place for miles around Marfa, in other words we have a special Airship training field. And the flight from here to San Angelo is easy."

"Hoping you will reconsider the proposition and give us a date,

"Yours truly,  
GUSTAV RATZSCH,  
Manager."

#### REVIVING "HAPPY HOOLIGAN"

As a result of the vogue in revivals of old successful productions Gus Hill announces that he will bring out an all-star revival of "Happy Hooligan."

Mr. Hill's sagacity in productions based on cartoon ideas is proving very profitable for the year. Last week his "Bringing Up Father" played to \$12,000 gross at Detroit.

#### WILSON OUT OF "ERMINIE" CAST

Continued illness, has compelled Francis Wilson, to withdraw definitely from the revival of "Erminie," and De Wolf Hopper continues the tour as the lone star.

Alexander Clark, who has played the part of "Caddy" many times, has taken Mr. Wilson's place.

#### "UP IN CLOUDS" FOR NEW YORK

"Up In the Clouds," after a successful road tour and a six-months run at the Garrick Theatre, Chicago, opens at the Lyric Theatre, January 2nd. This new musical comedy was produced by Joseph M. Gaites, with book by Will B. Johnstone and music by Tom Johnstone.

#### FILM OPERATOR KILLED

KEWAENE, Ill., Dec. 19.—John Schon, operator of a local motion picture theatre, was instantly killed yesterday when a film he was running exploded. There were a few people in the audience and all escaped without serious injuries. Small damage by the fire was caused to the theatre.

# BIG TREAT FOR THEATRE LOVERS ON BUSY CHRISTMAS WEEK

**"The First Year"** With Matinees Every Day Heads the List While Practically All Will Give Four—"Sally" Is Only Exception

Broadway is to have a big theatrical treat during Christmas week. Never before in New York City's theatrical history has such a big program been presented to the theatre-going public, and the producers and managers feel confident that their efforts will meet with success. "The First Year," at the Little Theatre heads the list and will give a matinee every day in the week.

At the Casino Theatre, "Tangerine" will play matinees on Monday, December 25th, and Monday, January 2nd, but will omit the usual Wednesday matinee on both weeks. This will be the only house in the entire city playing attractions that will take this action. This show grossed \$21,000 on the week of December 12th, and according to reports is continuing to do a big business, reaching about \$19,000 last week.

At the 39th Street Theatre "Danger" will give an extra matinee on December 28th and January 2nd, besides giving the regular Wednesday and Saturday matinee, making four in all.

"The Mountain Man" at the Maxine Elliott, will give extra matinees on December 28th and January 2nd, with no advance in prices for the holidays.

Wm. Gillette, in the "Dream Maker," will also play extra matinees on December 28th and January 2nd, with the usual Wednesday and Saturday shows.

At the Harris "Six-Cylinder Love" will give extra matinees on December 26th, December 30th and January 2nd.

"The O'Brien Girl," at the Liberty, will hold extra matinees on December 26th and January 2nd.

"The Demi-Virgin," at the Eltinge, will give extra matinees on December 26th, December 30th and January 2nd, in addition to the regular Wednesday and Saturday matinee, making six in all.

"Dulcy," at the Frazee, is giving extra matinees on December 26th and January 2nd.

"The Circle," at the Selwyn, will give extra matinees on December 26, December 30th and January 2nd.

"A Bill of Divorcement," at the Times Square, will give extra matinees on December 26th and January 2nd.

"Kiki," at the Belasco, will give extra matinees on December 26th and January 2nd.

"The Grand Duke," at the Lyceum, will give extra matinees on December 26th and January 2nd.

"Just Married," at the Nora Bayes, will give extra matinees on December 26th and January 2nd.

"The Greenwich Village Follies," at the Shubert, will give extra matinees on December 26th and January 2nd.

"The Perfect Fool," at the Geo. M. Cohan, will give extra matinees on December 26th and January 2nd.

"The Intimate Stranger," at the Henry Miller, will give extra matinees on December 26th and January 2nd.

"The Varying Shore," at the Hudson, will give extra matinees on December 26th and January 2nd.

"The Claw," at the Broadhurst, will give extra matinees on December 26th and January 2nd.

"The Idle Inn," will give extra matinees on December 26th and January 2nd at the Plymouth.

"Lillies of the Field," at the Klaw, will give extra matinees on December 26th and January 2nd.

"The Music Box Revue," at the Music Box, is giving extra matinees on December 26th, December 30th, and January 2nd. This show is sold out until the second week in February.

"The Bat," at the Morosco, will give extra matinees on December 26th and January 2nd.

"The Dover Road," a new show, will

give extra matinees on December 26th and January 2nd at the Bijou.

"Alias Jimmy Valentine," which has been revived and is now playing to big business, will give extra matinees on December 26th and January 2nd, at the Gayety.

"Lilom," at the Fulton will give extra matinees on December 26th and January 2nd.

"Good Morning, Dearie," at the Globe, will give extra matinees on December 26th, December 30th and January 2nd. This show played to a gross business of \$29,100 the week of December 12th.

"Ambush," at the Belmont, will give extra matinees on December 26th and January 2nd.

"Bought and Paid For," at the Playhouse, will play extra matinees on December 26th and January 2nd.

"Anna Christie," at the Vanderbilt, will give extra matinees on December 26th and January 2nd.

"Her Salary Man," at the Cort, will give extra matinees on December 26th and January 2nd.

"Nature's Nobleman," at the 48th Street, will give extra matinees on December 26th and January 2nd.

"Thank You," at the Longacre, will give

extra matinees on December 26th and January 2nd.

"Blossom Time," at the Ambassador, will give extra matinees on December 26th and January 2nd.

"Bluebeard's Eighth Wife," at the Ritz, will play extra matinees on December 26th and January 2nd.

The only show in the entire city that is disregarding the holidays entirely is "Sally." This show will not give any matinees except the regular Wednesday and Saturday performance.

The majority of the theatres are already being besieged with requests for seats for the extra performances, and in a number of instances have been compelled to put extra employees in the box-offices.

## JUDGE LETS MARCUS GO

SAN FRANCISCO, Cal., Dec. 19.—Charges of non-payment of wages against A. Marcus of the Marcus Revue, were dismissed by Police Judge Jacks. Marcus was arrested in Petaluma on charges made by three girls, members of the chorus. The girls, Trixie Evans, Molly Lloyd and Babe Griffin, made the charges. It was stated in court the matter of wages had been satisfactorily settled. In several of the one-night stands and also in Frisco, the show did very little business and had a very heavy overhead expense.

## TAKE OUT LIFE MEMBERSHIP

Fred Stone and Jane Cowl took out life memberships in the Actors' Equity Association last week.

## "MARY ROSE" AT THE ILLINOIS

CHICAGO, Ill., Dec. 19.—Ruth Chatterton will open for an indefinite run at the Illinois, Jan. 16th, in "Mary Rose."

## BIG CROWD AT GERMAN OPERA

The first performance in German of Wagner's opera, "Die Walkure," since 1917, drew record-breaking crowds to the Metropolitan Opera House last Friday night. The ticket speculators, sensing the fact that there would be a great demand for tickets, had bought up large blocks of orchestra and dress circle seats, which they re-sold for from four to six times their value.

Orchestra seats, bought at the box-office for \$7.70, brought as high as \$50 to the speculators. While but few people bought tickets at this extortionate figure, hundreds of orchestra seats were purchased at \$30 and \$35 each.

Standees jammed every possible inch of space on all floors. The aisles of the "family circle" were filled with opera-lovers. The Metropolitan seats 3,400 people, but there were at least 4,000 people who heard "Die Walkure" on Friday night.

At least 2,000 disappointed people anxious to see the great Wagner opera were turned away on Friday night. Few previous nights in the record of the Metropolitan Opera House have equaled it.

Seats in the family circle sold at the box-office for \$1.65, were sold by ticket speculators for \$9 and \$10. Balcony chairs, which were priced at \$3.30 at the ticket window, sold by the scalpers for as much as \$15. Dress Circle seats, bought at the box-office for \$4, cost as much as \$20 from the speculators.

As early as 5:30 in the evening great crowds collected around the Metropolitan. Broadway, from Thirty-ninth street to Fortieth street, and along these side streets to Seventh avenue, was jammed with opera-lovers.

The audience greeted "Die Walkure" most enthusiastically. The featured singers, Clarence Whitehill, Mme. Marie Jeritza, and Mme. Marguerite Matzenauer, were wildly applauded. Mr. Oscar Bodanzky staged the production and also conducted the orchestra.

## PHILLY'S BUSINESS POOR

PHILADELPHIA, Dec. 19.—Business was off here last week and two houses, the Shubert and the Walnut, are dark. The Walnut will open next Monday with Holbrook Blinn in "The Bad Man," and the Shubert will open on the same day with the Howard Brothers in "The Passing Show of 1921."

Only one new play came in this week, Ethel Barrymore in "Declasse," at the Broad. "Declasse" takes the place left vacant by Otis Skinner in "Blood and Sand," which played here two weeks.

At the Lyric Theatre "Afgar," with Alice Delysia, completes its second and last week this Saturday. It will be replaced by McIntyre and Heath in "Red Pepper."

"The Broadway Whirl," which has done quite well at the Forrest, finished its third and last week here on Saturday. "The Wandering Jew" will take its place on Monday, December 26.

At the Garrick, Chas. B. Dillingham's "Bull Dog Drummond," which has met with sympathetic treatment here, plays its fourth and last week. Its place will be taken on Christmas Day by "The Famous Mrs. Fair," with Henry Miller and Blanche Bates.

"The Bat" still draws the curious in large numbers at the Adelphi.

## NEW BKLYN HOUSE OPENING

The Russell Theatre Company, of which Sigmund Solomon is president, have purchased the southeast corner of Russell Street and Driggs Avenue, Brooklyn, and will erect a theatre and business building. The plot is 75x100 and the project will involve approximately \$100,000.

## "WHITE PEACOCK" COMING IN

"The White Peacock," Olga Petrova's piece, will open at the Comedy Theatre, on Monday, December 26, with Mme. Petrova in the principal role. This production underwent quite a bit of criticism before it was permitted to open in Boston for its première performance, but was well received on its opening.



GERTRUDE (BABE) LAVETTA

Direction JAMES E. COOPER in "HELLO 1922"  
SEASON'S GREETINGS TO ALL

# P. M. A. FAILS TO ADOPT PLAN TO CURB TICKET-SPECULATORS

**Meeting on Friday Poorly Attended and No Definite Action Was Taken—W. A. Brady Declares He Will Call His Own Meeting**

The meeting held by the Producing Managers' Association at its offices on West Forty-fifth street last Friday night, for the purpose of adopting a plan to eliminate the ticket speculating evil, was not attended by Lee and J. J. Shubert and A. L. Erlanger, or any of their representatives, who control most of the New York theatres, and no action was taken on the matter. Not enough managers were present, it is said, to constitute a quorum.

As any action on the ticket speculating evil would have to have the approval and co-operation of Erlanger and the Shuberts, the meeting was practically a failure on account of their absence.

William A. Brady, who had twice before called a public meeting at which the main topic for discussion was to be ticket speculation, and who had twice postponed them upon the solicitation of other members of the Producing Managers' Association, was present at the meeting held on Friday night, and waxed wroth at the lack of attendance.

"I will now hold my meeting," he declared, "and no one is going to stop me."

A plan, formulated by Brady and presented to the meeting by President Sam H. Harris, by which all the managers would pool their ticket sales departments and open up one central ticket agency at which tickets for all theatres would be sold strictly at their face value. The adoption of this plan would necessitate

the employment of a large number of clerks, and the renting of a large and expensive office in the Times Square District.

The managers say, that they do not consider the operation of the large ticket agencies that make a charge for service harmful, but wish to force out the scalper and curb speculator. One manager, however, said on Monday that the opening of the central agency as proposed would not eliminate the small scalper, but would harm the legitimate agencies.

"These large agencies perform a real service and the small fee they charge is not objected to by anyone," he asserted. "But the adoption of this central agency plan would force them out of business, and would not eliminate the scalper at all. He could still purchase his tickets at the central agency and sell them at cut-throat prices.

"The only way out," he continued, "is to work for the passing of legislation which would make it unlawful for these scalpers to operate. The law passed early this year, preventing speculators from selling on the streets is a joke. It has not succeeded in doing away with this pernicious traffic one whit."

The absence from last Friday's meeting of Erlanger and the Shuberts kills any hope for action of the speculating evil through the P. M. A.

William A. Brady has not yet announced the date of his promised meeting, but it is expected to be called within a week.

## STELLA LARRIMORE SUES

Miss Gertrude Newhall, producer of "The Fair Circassian," which had a run of five days at the Republic Theatre during the week of December 5, was sued last week for \$300 salary by Stella Larrimore, actress, who claims that she was engaged to appear in the play but was not allowed to perform. Suit was filed in the Third District Municipal Court through the legal department of the Actors' Equity Association.

Miss Larrimore alleges that she was engaged to play the part which was later filled by Margaret Mower and left a vaudeville engagement which paid her \$300 a week to play in "The Fair Circassian" for \$150 per week. She claims that when she reached Washington, where the show was tried out, she was told another actress had been engaged for the part.

## “BLUE KITTEN” OPENS JAN. 9

"The Blue Kitten," Arthur Hammerstein's new production will open its New York engagement at the Selwyn Theatre on January 9.

"The Circle," now playing at the Selwyn, will move on January 7 to the Maxine Elliott Theatre, unless a change is made at the last minute to one of the other houses.

## START WORK ON “WABASH” FILM

William J. Ferguson has returned from California to support Madge Evans in the filming of "On The Banks Of The Wabash," to be produced by the Worth While Pictures Corporation. Paul Everton and Edna May Oliver are also listed in the supporting cast.

Work on the new film will commence at once.

## ROBERT AMES IN “NICE PEOPLE”

CHICAGO, Ill., Dec. 19.—Robert Ames replaced Rod La Rocque as Francine Larrimore's leading man in "Nice People," which is playing an engagement at the Cort Theatre. Ames originated the role. He has been acting recently in "The Hero," an eastern production.

## FOUR BOSTON HOUSES DARK

BOSTON, Dec. 19.—Four theatres are dark here this week and one will be dark over Christmas week.

Only two shows will continue playing over the holiday season. They are "Tip-Top," at the Colonial, and "Mr. Pim Passes By," at the Hollis. Four new plays and the "Shuberts" indoor-circus will open on Christmas Day.

"Only 38," after a three weeks' run, will close at the Tremont this Saturday.

"Irene," which played in Boston before, will open a return engagement at the Shubert Theatre on Christmas Day. The Goldwyn picture, "Theodo," closed last Saturday, the house remaining dark this week.

"Afgar," with Delysia, will open at the Wilbur on December 26. The house is dark this week, "The Night-Cap" having closed on Saturday.

"Beware of Dogs," with William Hodge, opens at the Plymouth on Christmas Day. "The Bad Man," after seven weeks, closed last Saturday, the house remaining dark this week.

"Happy-Go-Lucky," with O. P. Heggie, will open at the Selwyn on Christmas Day, taking the place of Olga Petrova in "The White Peacock," which closes this Saturday.

The Boston Opera House, which has been dark for several weeks, will open on December 26 with the Shuberts' "winter-circus."

## BIG CANADIAN BUSINESS

E. J. Carpenter's "Mutt and Jeff" Co. is playing through the Dominion of Canada to capacity audiences.

Sim Williams' "Mutt and Jeff" Co., which is making a trip to the coast, played Hominy, Okla., a town with a population of 10,000 and got \$739 gross in one show.

Both the Carpenter and Williams shows are leased from Gus Hill, and are playing at the \$1 top scale.

## EQUITY MAY IMPOSE BIG FINES

The Council of the Actors' Equity Association, has the power to impose any penalty it wishes to upon members who have been suspended or expelled and seek re-instatement, it was announced last week. The size of the fines imposed will depend upon the enormity of the offense committed by the suspended member. The highest fine as yet administered is that imposed upon a member of the Chorus Equity Association, who, seeking re-instatement after having been indefinitely suspended for going with the A. B. Marcus non-Equity road show, left that company and asked that her suspension be lifted. The Council decided that, as she had worked three months with the Marcus show, she must pay a sum equal to two weeks' salary and all dues from the time she was suspended.

## NEW MANRING THEATRE OPENS

The New Manring Theatre at Middleboro, Ky., will throw open its doors on February 15 with a traveling attraction.

The new house is built on the same site of the old Manring Theatre, which was destroyed by fire some time ago. It is estimated that the new house cost approximately \$800,000. The new Manring will be managed by Charles O. Brown, who operates two other houses in the town.

## GARENS IS NEW KEITH MANAGER

CLEVELAND, O., Dec. 19.—Michael Garens is the manager of the new Keith, 105th Street theatre, which opened recently. The new house seats 3000 and is distinguished from other vaudeville houses, in that its back stage is more complete than others. Club rooms, dressing rooms, all with showers and all alike, and a special room for animal actors, with tiled bath for them, are among the features.

## “LIGHTNIN’” AGENT IN HOSPITAL

CHICAGO, Ill., Dec. 19.—Louis Elliott, advance agent for Frank Bacon in "Lightnin'," suffered a paralytic stroke last week and was removed to the American Thatrical Hospital, where he is reported to be resting easily. He will be confined to the institution for at least a month.

## WILLIAMS SHOW HITS

CHICAGO, Dec. 19.—"Under the Bamboo Tree," with Bert Williams, at the Studebaker, which opened last week, is hitting it off at a splendid pace. The show's business is second only to that done by Frank Bacon in "Lightnin'."

## “BAMBINA” ON PROBATION

FRESNO, Cal., Dec. 17.—Mrs. Bambina Maude Delmont, who figured in the indictment of Roscoe Arbuckle, was given one year on probation, when she pleaded guilty last week on a charge of bigamy.



PHYLLIS ELTIS

of

HART-WAGNER & ELTIS

The team that wishes everybody a MERRY XMAS and A HAPPY NEW YEAR  
Direction—ROSE & CURTIS Act Written by JOHN P. MEDBURY



Season's Greetings from  
IRVING and JACK KAUFMAN

## NEW DOLLAR TOP CIRCUIT IS IN PROCESS OF FORMATION

**Meeting Held Last Week and Plans for Immediate Operation of New Circuit Are Adopted—New Circuit Will Consist of About Thirty Houses**

Plans for the formation of a \$1.00 top circuit were laid at a meeting called last week by Gus Hill, which was held in his offices in the Columbia Theatre Building. The plans for the new circuit, which is expected to be organized with the support of leading theatre owners, such as the Shuberts and A. L. Erlanger, are to operate a string of from twenty-five to thirty-five houses of the better sort, in cities like Philadelphia, Cleveland, Cincinnati, Dayton, Kansas City, Newark N. J., Milwaukee, Minneapolis, St. Paul, Indianapolis, Columbus, Akron and other places.

Gus Hill and other managers of road shows believe that drama at moderate prices is due for a comeback throughout the country. Shows of the type of "The Squaw Man," "Alias Jimmy Valentine," "Bought and Paid For," "Fine Feathers," and many others of the same type, it is believed, with good average actors in the casts, will appeal in no small degree to the public at popular prices.

The proposed circuit would be composed of theatres of modern construction only, which are not offensive to the better class of theatre-goers.

Mr. George Geott, a member of the producing firm of Leffler & Bratton, who is one of the prime movers in the plan to

form a \$1.00 top circuit, said on Monday that the theatregoing public would welcome the establishment of such theatres and would, in his opinion, encourage and patronize them.

"The people in the cities outside of New York are tired of the everlasting succession of musical shows and long for some of the dramatic and melodramatic pieces such as were so popular in former years," asserted Mr. Geott. "The popularity of such plays as "The Bat," is good evidence of such a trend in the public taste. With the large number of revivals now being produced in New York many of the old plays can be produced on the road at small prices to good results. The people are tired of paying \$3.00 for musical shows and revues. They want drama—and at reasonable prices, too."

None of the musical one-night stand attractions, such as "Mutt and Jeff," "Bringing Up Father," and the host of others playing in former seasons, and, in a small measure, this season, will be played over this \$1.00 top circuit, it was announced by J. J. Coleman, secretary of the Touring Managers' Association, and associated with Gus Hill. "Only the straight dramatic shows will suffice to satisfy the present need," he declared.

### BALLET MASTER SUES OPERA CO.

Suit has been brought against the Chicago Opera Co. in the Supreme Court by Attico Bernabini, ballet master, for \$3,750, for alleged breach of contract.

In his complaint, Berabini alleges that he was approached by Herbert Johnson, business manager of the Chicago Opera, and after some detailed discourse, was given a contract for the 1921 season, with the proviso that if successful, during the year, he would be signed for the following year.

In the meantime, Mary Garden became the artistic director and Johnson was succeeded as business manager by George M. Spangler. Berabini told Spangler, that his work had been approved of by the former artistic director of the company, but when he came to offer his services for the season of 1922, he was told that they did not care to exercise an option on his contract.

### WALTER PERCIVAL CONVALESCING

Walter Percival, after a month in the hospital is able to be out again and is fast recuperating from his severe illness.



**MORLEY and CHESLEIGH**

Season's Greetings  
Direction—FRANK EVANS



**LELIA RICARD**

Wishes all a most pleasant Holiday Greeting. Miss Ricard is prima donna of James E. Cooper's "Big Jamboree" playing the Columbia Circuit

## Has Burlesque Progressed?

By BARNEY GERARD

Producer of "Follies of the Day" and the "Girls-de-Looks"

One of New York's most prominent dramatic critics recently bluntly put the question to me, "Has burlesque progressed?" I asked the writer to be more explicit and specify "since when." He answered, "In the past twenty years." I ventured my opinion that it has progressed considerably. The writer who was evidently prepared with facts, disagreed with me. He said with a few exceptions, most of the burlesque shows of today are identical with the burlesque shows of twenty years ago, excepting that present day burlesque is cleaner, has better productions, but does not boast of the clever people who were numbered among the burlesque actors of twenty years ago. He furthermore added, that most of the burlesque shows of today are constructed along the same lines as followed by the burlesque producers of twenty years ago. Most of the bits are the same, the show starts and finishes the same, and in most cases, the audience knows the answers of the jokes and situations employed by producers and comedians of present day burlesque.

As I don't see many burlesque shows, I am not in a position to take issue with the newspaper man involved in the discussion, but I am wondering whether the evils he complains of do really exist. If they do, it doesn't speak well for the advance of burlesque nor augur well for the future. I have heard several producers remark recently that one of the shortcomings and defects in burlesque is that

the shows are all machine made and not characteristic of the individuality of the producer. There is no doubt that there are among the burlesque producers, men who are capable of presenting worthy shows that should be a credit to the field of our endeavor. The claim is made, however, that if more latitude was afforded them in constructing their shows by the powers that be, a better general result would be obtained.

It was suggested that if a certain producer has an idea for a show that could be properly staged with twelve girls instead of the stipulated eighteen, then this show should be permitted to proceed along those lines. This would assure a show away from the conventional and would add variety to the attractions appearing week after week in the burlesque theatres.

It was also pointed out, if some producers who didn't show to good advantage with a two-act form of entertainment, might obtain results if they resorted to the first part, burlesque and olio idea which was so popular up to ten years ago. This would mean another change in the mode of presentation of the burlesque shows.

Personally, I am of the opinion that every legitimate business at some time or other has undergone a period of readjustment. In this respect burlesque differs. We are now passing through an era of financial chaos, that is depleting the bank accounts of a majority of the producers, and it is during such periods as these that the deep thinking producer sits down and figures how it is possible for him to improve the situation. First, he may decide it is necessary to better the calibre of his shows then he may find a readjustment of conditions in general is necessary; a readjustment that would tend to enable the producer to practice what the government and every other sane business man is preaching, "Economy." The overhead must be lowered. One of the complaints of the newspaper man is that the people in burlesque today do not compare with the people in burlesque twenty years ago. Of this fact there is no doubt, for the burlesque people of twenty years ago are Broadway stars of the present day. Perhaps the burlesquers of today will be Broadway stars twenty years hence, but nevertheless they suffer by comparison with burlesquers of twenty years ago. Despite this fact, the present day burlesquers receive approximately four hundred to five hundred percent more salary than did the oldtimers. The general results are sure to suffer in comparison with results of twenty years ago, for if most of the material is the same, and the people aren't as capable, and the cost is five times as great, it is only fair to presume that a readjustment is necessary. The burlesque producers' association which is now in the process of dissolution would have been a worthy organization to undertake the necessary readjustment, but now that this association is disbanding, it is difficult to predict when and where and by whom the conditions can be brought back to normalcy.

### STRAND SHOW FOR KIDDIES

More than 2,500 orphans and homeless boys and girls will be the guests of The Brooklyn *Daily Eagle* and Mark Strand at a Christmas Show to be given at the Strand Theatre, next Tuesday morning, Dec. 27th.

The feature of the program arranged by Edward L. Hyman, will be Jackie Coogan in "The Boy," while Larry Semon will be seen in "The Bell Hop," and a comedy "Out of the Inkwell" and a Pictorial Review will also be shown.

In addition to the motion pictures, there will be an elaborate stage specialty, "In the Toy Shop." Walter Smith, basso, and Edna Burnham, soprano will sing selections specially chosen for the entertainment of the little ones.

# FIDELITY MUST BE DESTROYED SAYS PRES. EMERSON OF EQUITY

**Managers Have Given Up Hope of Destroying Equity He Says  
and Believes That Fidelity League Will Be  
Extinct in 1924**

The Actors' Fidelity League will be extinct in 1924, when the present Actors' Equity Association-Producing Managers' Association agreement expires, it was declared by John Emerson, President of Equity, at the dinner and revel given in his honor at the Green Room Club on Sunday night.

The managers have given up hope of destroying Equity and believe that by giving it enough freedom of action its own cause will be killed by the radical, autocratic and despotic actions of its officials, said Mr. Emerson.

"The Fidelity League," said Mr. Emerson, "is gradually disintegrating. They will be given their coup de grace in 1924. In my judgment that organization will have to be destroyed.

"The managers now figure—so I am informed by one of their number—that they cannot stop the Equity shop in 1924, but their hope and expectation is to give us plenty of rope so that in the end we will hang ourselves. And I cannot help thinking that at least they have hit upon the one real danger that lies before us.

"You Equity members must stick together and stand by your leaders in order to avert so calamitous a happening as the managers wish for. To this end a meeting will be called in the near future to amend the constitution of the association so that such a thing cannot take place.

"Of course, this has been and is a terrible season. We have all had to suffer—managers, authors and actors alike. But I really believe that out of all this chaos something very fine is going to come. I think I see in the near future the actors and the authors—without either of whom there would be no theatre—coming into their own on the American stage.

"The increasing number of actors and authors taking over a part and in many cases all of the management of their own affairs augurs well for the future of the drama in this country.

"Not that we wish to eradicate the managers. We have no such thought. Many of them are men of distinctive talent, with very fine appreciation and great discrimination, who really have within them something to add to the work of the author and the actor in making a play an artistic as well as a commercial success.

"And with these and all others like them we are glad to work in hearty cooperation to the end of time.

"But it does seem to us that these competent producers themselves would be the better off, as well as the authors and actors and the stage in general, if we could drive from the field the other socalled managers, who have nothing to contribute to the stage but colossal ignorance, bad taste, cheap, flashy sentimentalism and an outgrown, outworn, autocratic spirit.

"Cooperation and mutual understanding are the great compelling needs of the present in all things, and it seems to me that the unparalleled success of the Equity Association rests upon the fact that we are always ready and anxious to see and appreciate the other fellow's point of view. Provided he's as willing, at the same time, to see and appreciate ours."

Mr. Emerson's speech was greeted with wild bursts of applause by the members of the Green Room Club assembled at the clubhouse on Saturday night. Practically all of them are members of Equity. A short while ago an anti-Equity manager attempting to round up actors for his non-Equity company from among the members of the club was told that the Green Room Club backed up Equity in all its rulings, it is said.

Others who spoke at the banquet were Will Rogers, Grant Stewart, who is recording-Secretary of Equity; John Cope, Will Deming, Fritz Williams, who is Vice-President of the Lambs' Club; Grant Mitchell, Pedro de Cordoba, O. P. Heggie, and others.

The program of the revel, the first of the season, contained fifteen numbers, almost all written and acted by members of the Green Room Club.

George S. Trimble, one of Equity's traveling secretaries, appeared in a satire called "Heaven's Stage Door," written and staged by J. Charles Hayden. One of the actors burlesqued Howard Kyle, secretary of the Actors' Fidelity League.

"The Gods Provide," a satire on Eugene O'Neill's plays, by Curtis Benton; "I Like My Drama Brief," written and staged by Tom Barry; and "The People," by Susan Glaspell, staged by Ralph Stuart, were some of the high lights of the revel.

Among those who appeared in the various numbers were: Thaddeus Grey, Vincent Coleman, James McDuff, Richard R. Ranie, Edward Reese, Charles E. Delaney, Barry McCullum, George Trimble, Leslie King, Leslie Hunt, Franklyn Hanna, Frederick Vettle, Samuel Siegel, Mario Majeroni, Jack Rollins, Henry Travers, Walter Catlett, Bert Levy, Andrew Tombes, Edward Butler, Morgan Wallace, Francis Joyner, Norval Keedwell, Walter Jones, Percy Holton, Richard Carlyle, Philip Bishop, Michael Rale, William Corbett, Otto Kruger, Joe Marba, Johnny Ballas, Leo Curley, Louis Fierce, Capt. Garden and Jack Kearney.

## HONEYDEW" GOING OUT AGAIN

Joe Weber's musical show, "Honeydew," in rehearsal for the second time this season, will open in Washington on Sunday, December 25th. Weber has disposed of a share in the production to Fred Fleck, formerly associated with A. H. Woods.

"Honeydew" played its first engagement of the season in Grand Rapids, Michigan, in September, to large receipts, getting around \$17,000 on the week, but was a flop in Chicago. Weber closed the show there less than a month after it opened.

## FRED BEAUVAIS IN FILM

"A Lonely Trail," the feature film in which Fred Beauvais, the Indian guide is the principal, is to be released.

## GRAND THEATRE CLOSES

AKRON, O., Dec. 19.—The Grand Theatre, the Feiber & Shea house, will close on December 24, and notices have been sent to all the traveling attractions booked after that date that the time is cancelled.

The reason for the closing is bad business, besides the demands which have been made by stage hands' and musicians' unions, that the managers state cannot be met, under the existing conditions in theatricals.

At the office of Feiber & Shea it was said that unless the business at their Park Theatre, in Youngstown, O., picked up immediately, that this house would also be closed. The Canton house is already closed to traveling attractions, a stock company occupying the house at present.

Up to the present season both Akron and Youngstown played burlesque shows of the Columbia Circuit for three days a week, with a road attraction or a big picture for the rest of the week. Business at both houses was excellent up to the present season but fell off greatly when the big factories in both cities were forced to close.

It is doubtful whether the Akron house will re-open before next season.

## SAN CARLO CO. GETS MONEY

PHILADELPHIA, Dec. 18.—The San Carlo Opera Company closed last night at the Metropolitan Opera House, the concluding performance being the usual double presentation of "Cavalleria Rusticana" and "I Pagliacci," which was presented before a large audience. Bianca Saroya repeated her powerful performance as "Santuzza," and the parts of "Lola," "Lucia" and "Turiddu" were completely sustained by Beatrice Easton, Anita Kilnova, and Giuseppe Agostini, respectively. Nicola D'Amico was in the role of Alfio and Walter Peiffer was the conductor.

The season was one of the most successful the opera company ever experienced here, the opera managing to sell out the house at each performance, although business at the vaudeville and legitimate theatres is far below par.

## COLORED "MUTT" CO. OPENING

Joe Conoly's Colored Comedians will introduce "Mutt and Jeff" at the Lafayette Theatre, 132nd street and 7th avenue, New York, on December 26, and will play a two weeks' engagement at this house before taking to the road.

There will be forty people in the cast and the show will play at \$1 top.

The piece was staged by Richard F. Carroll and the musical numbers by Frank Montgomery. John P. Mulgrew wrote the book; the lyrics are by Richard F. Carroll and Frank Montgomery, and the music by Geo. Braxton, Phil Worde and Frank Montgomery. John Best will be the agent.



AL ROTH

ECCENTRIC DANCER

FEATURED WITH EVA SHIRLEY AND THE CALIFORNIA RAMBLERS  
BOOKED SOLID U. B. O.



SALLY FIELDS

with J. RUSSELL ROBINSON at the piano

Headlining one week in each house for MARCUS LOEW and receiving

wonderful treatment

Thanks to Mr. Jake Lubin and Arthur Lyons

MERRY XMAS TO ALL



MISS RAE SAMUELS

VAUDEVILLE'S BLUE STREAK

Wishes Everyone A Merry Christmas  
and Happy New Year

# VAUDEVILLE

## HEADLINE ACTS BOOM HOLIDAY BUSINESS

BIG BILLS IN ALL HOUSES

Despite the fact that this has been considered one of the worst seasons ever encountered in the history of the vaudeville houses and circuits, unusual efforts to supply the biggest names possible are being made by all vaudeville forces in an attempt to bolster up the business at their respective houses throughout the country. The holiday bills being presented by the various circuits in their houses are costing vast sums of money which is being spent through the heads of the circuits believing that the holidays represent the keystone of the future.

In the larger cities it has simmered down to an effort to present a bill composed of nothing but big names. At Shubert's Winter Garden and Forty-fourth Street Theatres, recruits from the musical comedy field at production salaries have been engaged. At the Palace, Singer's Midgets, Anatol Friedland, Johnny Burke, Swor Bros. and Trixie Friganza are appearing, while the Shubert forces have installed Willie and Eugene Howard, Ciccolini and Everest's Circus at their Winter Garden with Nora Bayes and a decidedly strong bill of standard acts at the Forty-fourth Street.

The bills in the Brooklyn houses were hastily switched at the last minute and acts rerouted on both circuits. At the Bushwick, Sophie Tucker was put in to add strength to the bill, while "The Hannafords" will appear at the Shubert-Crescent. This act was supposed to go to Philadelphia, but was switched at the eleventh hour and the "Whirl of New York," went to Philadelphia in its place.

In Philadelphia the Keith forces are playing a big money bill with Harry Carroll and Miss Juliet being the feature attractions supported by a list of standard acts led by Val and Ernie Stanton, The Kaufmans, and Arthur West.

Boston appears to be next to New York in the encounter for vaudeville supremacy, and as a counter-attraction against Houdini the Shuberts have switched Frances White from her Cleveland date. Both these stars have exceptionally strong bills supporting them and both Houdini and White have unusual box office powers in the city of Boston.

In Chicago the Orpheum Circuit at the Palace Theatre has as the headliner, Adelaide and Hughes with a list of big names including Venita Gould, Wilbur Mack & Co., Elinor & Williams, and Winifred Clarke. At their Majestic they have installed Henry Santrey and his band, Williams and Wolfus and seven other recognized standard features. At the Apollo, the Shubert forces will have John Charles Thomas, Dolly Connolly, Clark & Verdi, Rigoletto Bros., and a supporting bill of unusual strength.

In the small big-time houses there is also an unusual amount of money being expended for the services of names that are known to the patronage of these houses. Many of the acts used at these houses are those who have starred in the burlesque field or cabaret, and are known to people who frequent houses of this type.

With the poor business that is being done and the enormous expense that the bills are costing the houses it seems almost impossible for any of the circuits to make much money this season even if the business does pick up after the holidays, as the expenses are too heavy entirely and big money must be paid in order to get feature acts.

### "THE STORM" FOR VAUDEVILLE

A condensed version of "The Storm," Langdon McCormick's play which ran for over a year at the Forty-eighth Street Theatre is to be seen in vaudeville and will be shown in the Proctor theatres. The first showing will be at the Newark house, on December 12. There will be five people in the cast, including Edward Arnold, who originated the role of Burr Winton, in the New York production.

### LIBERTY THEATRE CLOSES

DAYTON, Ohio, Dec. 19.—The Liberty Theatre here, which was the Shubert vaudeville house, closed its doors on Saturday night. The house could not do any business at all although all sorts of advertising schemes were resorted to by Ira Miller, who managed the house for the Shubert interests, and who will return to New York during the week.

### ROONEY ACT IN FILM HOUSES

CHICAGO, Ill., Dec. 19.—Pat Rooney and Marion Bent, stars of "The Love Birds," have accepted a few weeks of vaudeville engagements in the movie theatres of Balaban & Katz. They are said to be receiving \$2,500 weekly. The act will play the Tivoli, Riviera and Chicago theatres.

### NEW KEITH HOUSE OPENS IN JAN.

CLEVELAND, O., Dec. 19.—Keith's new downtown theatre and twenty-one story office building will open on Jan. 17th.

### PICTURES FOR SHUBERT HOUSES

The Shuberts are contemplating using two-reel comedy motion pictures in all their vaudeville houses in place of a closing act. At the Forty-fourth Street Theatre last week a Harold Lloyd Comedy closed the show in place of the usual acrobatic turn. Most of the Shubert acrobatic and novelty acts are going into the Mid-Winter Circus which opens in Boston next week.

### BOOKED AFTER TRYOUT

Ruby Darby, billed as "The Girl from Oklahoma," opens this week at Albany on the Keith time, with contracts for over thirty weeks. Miss Darby is one of the first acts that have been routed over the big time, on the strength of a private showing before the bookers at a Palace morning show.

### ACROBATS IN ACCIDENT

The Novellens, a male acrobatic act, has been obliged to cancel their bookings due to an accident which almost completely destroyed their apparatus.

During their performance at Fox's Comedy, last week, the rigging collapsed and fell out into the orchestra. Neither of the performers were seriously injured.

### THOMAS IN CONCERTS

BOSTON, Dec. 18.—John Charles Thomas, baritone, who has been routed over the Shubert Circuit, is doubling in concerts. He will appear at the Symphony Hall, Sunday afternoon, January 1.

## HUGE DEMAND FOR FOREIGN NOVELTIES

### MANY ALREADY BOOKED

Seeking to supply the demand of American vaudeville circuits for new acts and novelties, that have not been seen before in the United States, vaudeville agencies with foreign connections are scouring all European cities for acts.

A large number have already been placed under contract, and will be seen in this country around the first of the year. These engagements have been made despite the fact that there is a big booking congestion in connection with vaudeville in the United States and a large number of acts are out of employment. The number has been variously estimated at from five to ten thousand, but vaudeville as well as many other lines of business is in the midst of a slump and managers are keenly alive to the fact that the business is in need of all the exploitation possible.

The addition of new acts and novelties is believed to be one of the strongest ways in which to increase interest and business, and vaudeville patrons will see many new faces during the next year.

Among the recent acts brought to this country, are three with big European reputations which will open on different circuits. One is called "The International Lady Boxing Contest," a fourteen people act, composed of thirteen women and one man. The women, Amazonian in type, are noted for their boxing skill. The act will open in February.

Another act, is "Sila Cara," a female impersonator, who does not sing, but wears gowns and has an unusual repertoire of classical dances.

Lilly Von Kovacs, a seventeen year old girl pianist, is another who has a big reputation abroad and who is said to be an artist of great ability. She will open in Baltimore, December 28th, at the Maryland.

Maxime P. Lowe is bringing these three acts over.

### ENGLISH ACT ROUTED

Willie Rolls, the English skater, has been routed over the Keith circuit until April when he returns to finish contracts in England. Unlike other English acts who come to this country this act had no American bookings before its arrival but came in cold. He opened last week at the Colonial, his second week in this country.

### CHANGE IN FRANKLYN POLICY

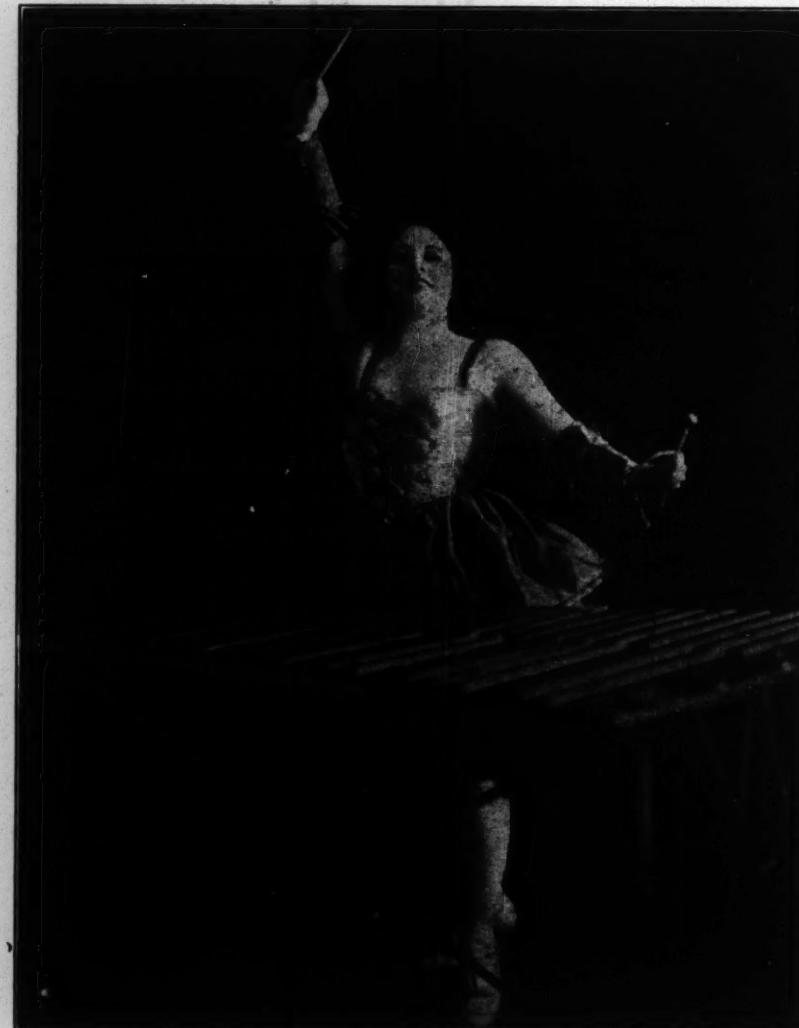
The Franklyn Theatre, one of the latest of the Keith houses, is to eliminate the supper show on Saturday and Sunday evenings. The house will have three shows, however, running two performances in the afternoon and one in the evening. Following the two afternoon shows the seats will be reserved.

### LILLIAN YOUNG IS ILL

Lillian Young, of the vaudeville act of Overholts and Young, was forced to retire from the bill at Bridgeton, N. J., last week due to a heavy cold and an attack of tonsilitis.

### SAM MANN IN NEW ACT

Sam Mann, formerly with the Avon Comedy Four, is now doing a single, which he broke in last week in Brooklyn. Eddie Miller replaced him in the Avon act.



MILDRED ELVIA HOLMES

Wishes all friends in Burlesque and Vaudeville A MERRY XMAS AND A HAPPY NEW YEAR  
Now with JAMES E. COOPER'S "BIG JAMBOREE"

# VAUDEVILLE

## JACK NORTON AND CO.

Theatre—23rd Street.

Style—Sketch.

Time—Eighteen minutes.

Setting—Full stage, special.

The vehicle, "Recuperation," in which we have an anemic, run-down playwright, played by Jack Norton, a health farm trainer, and a country debonair, there is ample material for Norton to give a good account of his talents in all around showmanship.

When the curtain rises the physical trainer at the health farm is seen running across the stage in the course of his daily exercises, while his pupil, Norton, follows behind. The following talk has to do with a six-mile walk that every health seeker must take as a daily exercise, but the playwright can't see his way clear through this, and finally disposes of the trainer, for a time. In his moments of reverie he longs for the big city, for excitement and women, and after his speech, a published number, "Wimmin," fits in nicely. He grows weary and rests by the side of the road, but his sleep is interrupted by the girl, who enters with a heavy burden in her arms. He offers to assist the young lady, but finds that he is not fit for the task. They both find a cozy spot, and she tells him of a certain book she had just read, which happened to be one of his own works. She explains that her ideal of a man is the one that she pictures the author of that book. A little "sob stuff" follows in which he lets her know that he is the author and is looking for a girl just like herself. They agree to marry, and when the trainer appears on the scene and says it is six miles to the nearest parsonage, the playwright answers that he'll be there in five minutes.

The sketch ranks with the best seen around here and the good material is cleverly handled. The country girl does her little bit to perfection, while the health trainer helps to make it possible for Norton to show to advantage during the first half of the turn. The play should have no trouble finding its way into the big time.

J. F. H.

## JIM DOHERTY

Theatre—Flatbush.

Style—Monologue.

Time—Eighteen minutes.

Setting—In "one."

Jim Doherty made a neat appearance, clad in a Tuxedo, and was warmly received. He opened with a popular song which he knew how to put across. The number got him a fair hand as an opening number. Following this a special number concerned with an Irish party, and the members of this party, their actions with brickbats, etc., was put over well. This song warmed the audience up, and Doherty was accorded a good round of applause.

The number was used as the introduction to a corking dialect monologue, done in the brogue of the Irish. There were humorous spots in the discourse and Doherty gleaned many hearty laughs.

Followed a rendition of McCormack's ballad, "I Hear You Calling Me," done in a lyric tenor voice, which carried the high notes in beautiful style, the number was the song hit of the entire performance, putting Doherty over for a big hit. His mode of attack, his voice control, and his showmanship in this number was remarkable, and he is worthy of special mention as a singer in these days when good ones are so rare.

For his encore he rendered a popular song which was followed by another, taken as a second encore. The act is a corking offering and should go well in a good spot.

D. S. B.

## NEW ACTS AND REAPPEARANCES

### SHADOW AND McNEIL

Theatre—City.

Style—Dance novelty.

Time—Seven minutes.

Setting—"One" and "two."

Lillian McNeil and Burt Shadow got over in good shape with their dance offering which ran smoothly throughout. Opening with an announcement on the sheet, projected from the booth, to the effect that the two would endeavor to show something a little different in the way of dancing, the two went into a song telling of George M. Cohan, in whose show they danced. After the song was finished the couple executed a fast dance routine that went over for a decided hit. The dance was difficult, but was done with the exact rhythm and perfect time so essential to a dance offering.

This dance was followed by another song entitled, "St. Vitus Blues." The song was well received, and preceded an unusual coon shuffle dance which was rewarded with another round of applause.

After the closing number, a whirlwind dance that took the house by storm, the two were recalled for an encore. This encore proved to be a novelty in the fact that it was an impersonation of Frisco, the jazz dancer, done behind a screen. Really a silhouette dance. It found favor with the audience, and the act closed to four bows.

The man and woman are artists and carry themselves well, but the man's appearance was against him as he used no make-up.

D. S. B.

### WALTER MURRAY

Theatre—Harlem Opera House.

Style—Motion picture travlogue.

Time—Nine minutes.

Setting—"One."

This is a hard act to review as much depends on the house and the neighborhood, when speaking of it as a vaudeville offering. It consists of about seven hundred feet of film taking in some of the interesting views of Ireland, its lakes, dells and mountains. Mr. Murray in semi-military uniform, stood to one side of the picture and delivered a flowery written speech that doubtless was expected to raise enthusiasm among its hearers.

As a vaudeville attraction it is slow and drags and would create a bigger impression in a lecture hall, but is not a vaudeville offering and is even useless as propaganda now that Ireland has obtained that for which she has been fighting these many years.

E. H.

### CONROY AND YATES

Theatre—58th Street.

Style—Singing and talking.

Time—Fifteen minutes.

Setting—In "one."

These two boys do a rattling good "black-face" comedy singing and talking act. They have an abundance of well chosen material and each and every gag registered. One of the boys does a colored "sap" while the other does the highbrow gentleman. After doing a good line of talk the "sap" exits and the "straight" sang "Weep No More My Mammy," in good fashion. After the number Mr. "Sap" comes back and the boys do some more talk. The act is big time and should have no trouble in getting it. Following fully thirty minutes of comedy at this house, these two boys stopped the show.

S. H. M.

### INTERNATIONALE REVUE

Theatre—Harlem Opera House.

Style—Novelty minstrel.

Time—Twenty minutes.

Setting—Special.

This act is opened by one of the troupe appearing before the drop in "one" and delivering a speech in sing-song fashion on the revue that is to follow. The drop is then raised, exposing six other men dressed up to represent various nations including Ireland, England, France, Italy, the United States, with the two end men one as a blackface and the other in a Yiddish portrayal.

Spreading their chairs, the man representing America takes the place of interlocutor and a minstrel show is on with slight changes in matters of nationality. The first number sung is an Irish song and mixed with a few gags (some old and some new) and the act proceeds along its way with more songs. As a finish the man in the U. S. Army uniform sings a semi-patriotic number and from appearances the only thing lacking in the act is the waving of an American flag.

As an offering in higher class vaudeville it is lacking, but would make a novelty feature spotted on a cheaper bill.

E. H.

### RYAN, WEBER AND RYAN

Theatre—Twenty-third Street.

Style—Singing and Dancing.

Time—Ten minutes.

Setting—In "One."

The turn, which consists of two sisters and a man, opens when the sisters appear in beautiful gold brocaded costumes, and offer an introductory bit, explaining that they were formerly in several musical comedies along Broadway, and are joined by the third member, who is in the makeup of a French army officer. They render a well executed tap dance. This is followed by a Dorothy Dixon can dance by Weber and one of the girls. The other sister follows, with a high kicking specialty, done in a very graceful manner. Weber performed a hard shoe dance in great style, after which the sisters appeared in dainty garden dresses with iridescent sequins and offered a special song, which ended with a soft shoe dance by the company. The soft shoe dances were given without music as encores.

The three worked hard and got over very well. They deserved a better than opening spot, being more adaptable for a later spot on the bill.—J. F. H.

### WILLIAMS AND LUSBY

Theatre—58th Street.

Style—Songs and talk.

Time—Fifteen minutes.

Setting—Special in "one."

This is a man and woman act that carry a special drop, showing the exterior of a Childs Restaurant and also a dog. After a bit of dialogue about the dog, which is put over in good shape, the dog is permitted to exit and the couple go into a line of cross-fire gags, some of which are very good and others that have been done for ages, and by way of suggestion might be eliminated from the act to good advantage.

Both are clever and know how to deliver lines, but in its present state, the act cannot do better than the "three a day." The Wednesday matinee audience did not seem to think well of them for they let them get away to one bow which was forced.

S. H. M.

### WAIMAN AND BERRY

Theatre—City.

Style—Musical.

Time—Ten minutes.

Setting—In "one."

Man and woman playing violin and piano respectively, did well. The girl appeared clad in blue-black evening gown, seated herself at the piano, and after playing a few bars began the opening strains of operatic numbers, while her partner played on the violin.

The man did not make much of his personality which was fair, but got over on the strength of his technique and work on his instrument. He showed and demonstrated his knowledge of the violin by the rendition of several difficult pieces. After a medley of operatic numbers, the man did a solo number on the violin, the girl making an exit. The man got a good hand on his solo.

The couple immediately went into a novelty rendition of the tune "Home, Sweet Home," playing it in the different styles of the different countries: Spain, Scotland, Ireland, Russia and finally in the jazz of this country. This piece closed the offering, which should go well on some of the big time bills.

D. S. B.

### SUNSHINE GIRLS

Theatre—Harlem Opera House.

Style—Comedy and singing.

Time—Eighteen minutes.

Setting—"One" and "four."

The act opens with the entrance of three girls dressed alike, who proceed to sing a song badly. They are interrupted by loud applause from the box where the fourth member of the act is first seen. After a number of interruptions through the song two of the girls leave the stage to the third to carry on a more or less funny dialogue with the woman in the box.

The woman in the box finally leaves the house, but promptly appears from back stage. After a few more lines of talk the woman is invited to join the act and both exit. The turn then goes into "four," where the two who had left the stage earlier put over a violin and piano medley to a big hand. At the finish of this, the woman comedian and the other girl came on, with the woman dressed in funny male attire. They run through several harmony bits and finally finish with first a trio then a quartette number.

The act has variety in the way of music, songs and comedy and its people make a very good impression. The comedy done by one of the four is cleverly written and selected and its delivery is in a new fashion.

E. H.

### REDFORD & WINCHESTER

Theatre—Harlem Opera House.

Style—Comedy juggling.

Time—Fourteen minutes.

Setting—Special drop in "full."

This two-man juggling act opens with the entrance of a war tank with a comedy bit of shooting a duck. The drop hanging in the rear represents a fortress harbor, with a movable battleship lying at anchor. After the shooting bit, Redford steps out of the tank in a tramp comedy make-up and proceeds with a lot of unnecessary talk and squeals to juggle a few rubber balls. Following this his partner enters dressed "straight" and takes up the legitimate end of the act with the tramp comedian holding up the comedy.

As a finish the battleship on the top fires a gun and disappears. As an act it is a small time novelty and is by no means strong enough for a spot in the bigger houses.

E. H.

# VAUDEVILLE

## PALACE

If all opening acts came up to the standard set by the Eight Blue Devils there'd be few late comers. "The Whirling Arabians" have an acrobatic act that has few if any competitors.

The Browne Sisters in the second spot gave a monotonous performance, playing some tunes on their accordions. According to their billing they sing, dance and have a musical revue. All that the Browne Sisters need to make their offering a vaudeville act is the addition to it of the Brown Brothers.

A song revue de luxe was Anatol Friedland and his company of singers and dancers. The girls in the act are versatile, singing as well as they dance, two of the girls in particular being unusually good—the Oriental dancer and the soubrette.

Number four on the bill was Johnny Burke in "Drafted," a monologue about the army that made the audience take a little interest in the show, which was beginning to lag and below the mark left by the opening acts finale. Burke's gags, for the most part, were funny and he knows how to get the most out of his material. Toward the close of his act he showed fair ability at the piano and closed to a strong, prolonged round of applause.

The first half was closed by Singer's Midgets, who were held over from last week. The act, which is in ten entertaining scenes, went over as well as it did the week before, although a half minute or more was clipped from every scene whenever possible. Nothing detracting from the act was omitted, however, and the clever little show people went through their stuff with precision.

The second half was opened by Mr. and Mrs. Coburn in "Loneliness," a "tragedy-comedy" by George V. Hobart. The act is in three separate scenes and a sort of prologue. The first scene takes place at their home and they have for their consideration three sketches written for them which they decided to try out. The next scene shows skit number one, which is a park bench despondent character affair, and Mr. Coburn plays the part of a lonesome man who has recently lost his wealth. The second scene takes place at Heavy Hill, N. J., where lives a Mr. Gustavus Thigglewhipper, who is a hypochondriac and is cured by his wife when she impersonates a mysterious foreign woman. The last scene, with the aid of a young man who was seen in one of the Coburn shows, takes place on a Broadway corner at night in front of a shack near an excavation. Dynamite charges are accidentally exploded due to a passing flapper. Mr. Coburn plays the role of a transplanted English laborer, which reminds one of "The Better 'Ole." He swears by a picture of his wife and much comedy is attached to this scene, which in the end emphasizes a man's loneliness, as did the other skits. The sketch was unusually well acted, the two men giving the Coburns excellent support. Needless to say, Mr. and Mrs. Coburn acquitted themselves in no mean manner.

Trixie Friganza and her little bag of tricks was well received, her monologue and songs entertaining all the while she was on. As she told of her experiences at a friend's house she put much expression into her stuff and actually lived the part.

In the next to closing spot, John and Albert Swor, impersonating the shiftless type of Southern negro, were great from start to finish. Their blackface work is faultless; all of their bits, the poker game on the soap box, their dialogue and near scrap went over for a wow. Not all blackface vaudevillians pay as much attention to detail as these two do.

Both Beri, assisted by Gil Squires and William McLeod, closed the show in a pleasing cycle of dances. Miss Beri is good to look upon and unusually graceful. She had no trouble holding the audience until her act was over. M. H. S.

## VAUDEVILLE REVIEWS

### WINTER GARDEN

Pederson Bros., one as a clown, the other straight, opened with a well performed routine on the Roman rings. The clown made capital of his clever bits of business, hanging on to the girders of the apparatus solely supported by his feet, doing spirals. They closed strong and to a good round of applause.

McCormack and Regay held down second spot with ease in their dancing and singing turn. McCormack gave a clever exhibition of eccentric dancing inserted with a bit of Russian hoch step, while Miss Regay did well in her semi-acrobatic dances. Their singing was good and their dancing exceptional. Miss Regay showed good taste in the selection of her gowns.

Mme. Everest offered her traine' monkeys in a novelty Simian Circus, with Mon Charmion, one of the monkeys, that performed many thrilling aerial feats, running off with the honors of the miniature affair, while a group of the cunning animals proved very entertaining in their specially prepared orchestra pit, supplying the music for the occasion. The turn, a usual opening or closing one, lost none of its good points by the position it was in.

Billy McDermott, "The Last Survivor of Coxey's Army," got down to business from the very start and was a riot throughout. His material was all sure fire and added to that is his good delivery, which put him over strong. His parody on a published number was well placed and proved a good insert for his rather lengthy monologue. The climax of his act should have come after his burlesque on several popular operas, but he prolonged it with impersonations of a few great bandmasters, which, nevertheless, proved entertaining, tended to make his turn a trifle too long.

Bert Earl and eight girls clicked off tunes from a varied assortment of musical instruments as a finish for the first half. The idea of getting together a number of girls whose versatility in the playing of innumerable musical instruments makes the turn the flash that it is considered. Earl featured his comedy talking banjo, with which he came very close to giving almost perfect articulation to the words.

Ciccolini, the operatic tenor, opened the second half. His appearance in a brown riding habit was very neat. His three regular numbers were greatly appreciated, the third of which, an aria from "Pagliacci," went exceedingly well and he was forced to two encores.

Ben Ryan and Harriette Lee followed in a versatile comedy skit entitled "Hats, Shoes 'n Everything." Both displayed good showmanship and especially did the droll and innocent methods register to perfection. A little rough and tumble dancing before and after their dialogue rounded out the act in good shape.

The Flemmings, in "Truth of Art in Alabaster," though usually an opening or closing turn, held its own with the greater part of many turns in next to closing. Their turn opened with poses of popular works of the sculptors, which was followed by some extraordinary hand balancing, in which utmost grace and skill were displayed. The turn has class all the way through, and occupied more time than a usual acrobatic number. The turn took three legitimate bows, which was also unusual for acts of that class.

Willie and Eugene Howard, Winter Garden favorites, closed the show in a rapid-fire dialogue, and held the entire house intact. It is quite usual for an audience to grow tired of an act of this kind in closing, but this particular one was fit for the task before them and did admirably. The boys scored a hit of enormous proportions. J. L. H.

### RIVERSIDE

Opening a nine-act Yuletide bill was the Chandon Trio, executing many difficult holds and positions on the flying trapeze and the tapes. The three, two girls and a man, went over in good shape and received a good hand from a not too enthusiastic house.

Willie Solar put three songs over and came within an ace of stopping the show. His first song, a "nut" song, was good and got a number of laughs, with a generous share of applause, which was merited. He followed this with a song concerned with huckleberry pie. This song was a corking comedy number and led up in good shape to his final song, a monkey impersonation. The impersonation was as near as a human being can come. Even the jabber was correct. The song got a big laugh from the start, and Solar, closing with a dance, got away with a big hand.

In the third spot came Valerie Bergere and Company, presenting a sketch entitled "O Joy San," a piquantly beautiful little offering showing the love of an American for a little Japanese girl whom he has married. The plot, in which the father is the villain, is well thought out and showed good staging and artistic lighting, all of which aided the offering to a great extent. The act closed to a fair hand.

Dolly Kay, an exceedingly attractive young woman, was very good in her song offering, and warmed up the rather cold audience with her renditions of popular melodies. She was assisted, at the piano, by Phil Phillips, who aided Miss Kay to no small degree.

Paul Morton and Flo Lewis, aided by "Gardenia," the colored maid, had an offering entitled "Broadway Butterfly," that, from a comedy standpoint, was fine. The two are accomplished actors and put their material over in great shape, scoring a hit, which they deserved.

Carl McCullough, assisted by Tom Elliott at the piano, got over nicely and took four bows on his comedy skit. Opening with a song in which he was aided by the orchestra, he started to describe his house, which he had just purchased. While he was describing it, the olio curtain was flown on a full set, showing a rather futuristic house, in the front room of which Elliott was amusing himself at the piano. Following this, McCullough sang "Tommy Lad," for which he received a good hand. This number was followed by an impersonation of Lauder and Warfield, singing a popular song. The act closed with a humorous description of a lady's troubles in a telephone booth, which was a hit.

Fritzi Scheff, the "chanteuse comique," failed to score on her first two or three numbers, but picked up gradually and at the conclusion got a very fair hand on her work. It has been quite a time since Miss Scheff has tried vaudeville, but after she regains her confidence and loses some of her posing, which go well on the musical comedy stage, she will go a lot better than at this particular moment. Her songs were on the style of the more old-fashioned ballads that are passe at the time. Closed to a fair hand.

J. Francis Dooley and Corinne Sales were a hit. To say they were a hit is putting it mildly. The comedy the two used was partly ad lib. material, but the manner in which it was put over was a howl from the start. The act was billed as "The 1921 Edition of 'Will Yer Jim?'" It was great. The closing act was Mme. Bradina, in "The Circus Beautiful." This offering had no difficulty in holding down even the closing spot, for it was classy and the animals knew what they were to do and did it. D. S. B.

### COLONIAL

There are no feature names on this bill for this week, the big electric signs in the front proclaim it a "Yule Tide" offering. As a whole the bill is rather weak. Probably the feature of the bill is Ella Retford. This is this young lady's second week in New York houses. In Europe and particularly England, she is a favorite as a character comedienne, but in this country there are a lot of girls on the small time working three a day that are better. She closed the intermission, after singing five songs and delivering a speech. One of the songs was very good, but no one seemed to have encouraged the speech. Her act is badly in need of rearrangement. The first two songs seemed to bore her audience to distraction and fully forty people got up and walked out on her.

Following the news picture, La Dora and Beckman opened the bill. This act has a lot of possibilities but the people, apparently circus folks, have not as yet discovered its high spots. The act is principally based on a "free rope" and some very good work is done. The woman while suspended "feet topmost" sings a number of songs and sings them as well as one can be expected to do while hanging in that position.

Madelon and Paula Miller came second. This little team of girls have a mild offering that runs very smoothly except in one spot. If the opening double number were touched up a bit it would finish a cute little act that would entertain even though it wouldn't create a riot.

Harry Holmes and Florrie LaVare were fourth. This act did considerable to pull up the average of the entire bill. With the beginning of the act and its novel opening they carried their audience straight through for as many laughs as it is possible to get out of an offering of this kind.

Ed. Lee Wrothe and Owen Martin came next with a new act billed as "Now." The story revolved around a race track and consisted of mostly track chatter. The act all the way through was funny to a lot of the audience who understood it, and occasionally here and there a laugh was registered. The act opened in front of a New York tenement. Ed. Wrothe, as a janitor, whose wife had saved considerable money, put over some very good lines that registered strong on laughs. Following this, the act goes into "three" with a race track setting and Martin keeps up a rapid fire of talk in the language of the track. As a finish they put over a poem. The mild finish seems to disappoint many who in face of the fair material that had gone on ahead expected to at least hear the orchestra play a tune, anyway.

Ella Retford closed intermission with five songs. Her imitation of "Sally" was the high spot of the act, but was placed so far down that most of her listeners had been lost to her. As a finish, she does a movie number with an imitation of Charlie Chaplin.

Billy Wayne and Ruth Warren opened the second half with a cleverly written and cleverly delivered vehicle that was lost in face of the show they were following. Hard though they tried, it was impossible to overcome the handicap and as a result they went only half as well as they should have gone under favorable circumstances.

Arman Kaliz, with his allegorical opetta in seven scenes, followed in the next to closing position. This is one of the big productions in the vaudeville field and appearances have it that neither time nor money have been spared to put it across. In support of the star, they have gathered together a cast of specialists that handle themselves well and get everything possible out of every situation.

Sidney and Seaman closed the bill with a hand balancing act, but the hour was late and few remained to see it through. E. H.

# MELODY LANE

## MUSIC MEN TO GRANT NO ROYALTY CONCESSIONS TO MECHANICAL COS.

**Request That Allowance Be Made for Rolls Which Are Unsalable, Or Damaged, Refused—Record and Roll Situation Under Careful Consideration**

Plans of mechanical instrument reproducing companies to save money which under the copyright laws are due and payable to music men for reproducing their copyrighted compositions, have met with a decided setback by the action of the Music Publishers' Protective Association, which ruled at a meeting recently that no deviation from the actual terms of the copyright law would under any consideration be made.

Numerous record and roll makers have, during the past few months made requests to the music men that certain royalty allowances be made them in connection with returned records, damaged rolls, etc.

The latest request in this connection came from the Mel-O-Dee Music Co., which sent the following letter out to the music men.

"We find it absolutely necessary to dispose of our overstock of popular rolls, some of which will have to be scrapped and others sacrificed at a price of from fifteen to twenty cents per roll, which is less than fifty per cent of the manufacturing cost.

"These rolls consist of popular numbers, most of which are from six months to two years old, on which we have paid the full royalty. Among these rolls, are a number of compositions on which we have paid royalty to you, and inasmuch as we will be obliged to take a loss of approximately thirty cents per roll on this entire stock, we wish to inquire if you will allow us to deduct the royalty we have paid you on

these rolls from future royalty statements. In other words, as we destroy these rolls, or sell them out at a sacrifice, may we deduct the royalty on such compositions that belong to you on which we have paid you the full amount of royalty?

"It is going to be necessary for us to take a big loss on this stock, and we feel that we can depend upon your cooperation."

After a meeting of the members of the Music Men's Association the following letter was sent to the roll company, signed by E. C. Mills of the organization:

"I regret to advise that we cannot consistently comply with your request, first, because it would not be consistent to grant it in your case when we have declined to grant it in other similar cases; and second, because as you know, the royalties which you pay to the publishers are shared with the authors and composers, and the latter would not consent to refunding any portion of such allowance as might be made to you."

The phonograph and roll situation is being given much attention by the music men at present, especially in view of the fact that there are a large number of new records and rolls being placed on the market. Many of the records are put out by small companies that get them manufactured by recording companies, and the music men are taking a decided action to see that the royalty payments are either to be paid or guaranteed by the recording companies.

### HARMS TO OPEN COAST OFFICE

Harms, Inc., a music publishing firm that for several years has relied almost wholly on productions for the popularization of its songs, is contemplating opening a branch office on the Pacific Coast, to exploit songs in that section. This matter is being given serious consideration, due to the fact that few of Broadway's musical productions ever reach the Coast.

Louis Silvers, the musical director, and song writer is said to be slated for the job of manager of the office. Silvers, who with Bud De Sylva, recently returned from a Pacific Coast visit, is enthusiastic over the Western coast as a musical exploitation field.

### SCHWARTZ COMPANY GETS TWO

The Ben Schwartz Music Company has taken over from Stern, Marks and Hammond two numbers written by Jack Stern, Clarence Marks and Norah Lee Hammond. One is a comedy novelty song entitled "There's More Music in a Grand Baby than a Baby Grand," and the other is a jazz number, "Do Your Stuff."

### VAN IN PHILADELPHIA

Eddie Van, of the New York branch of Sherman, Clay & Co., is in Philadelphia on a business trip which will last for several weeks. He is introducing the firm's new song, "Smilin'," a fox-trot novelty.

### WINSLOW IN BERMUDA

Max Winslow, vice-president and head of the professional department of Irving Berlin, Inc., sailed for Bermuda last Friday, where he will remain over the holidays. He was accompanied by Mrs. Winslow.

### WOOLWORTHS BREAKING RECORDS

F. W. Woolworth's December business is breaking all records. Every district except Canada is showing larger sales than those of December, 1920. Canadian trade is off less than one per cent.

Sales in the first week of December were \$4,700,000, an increase of \$457,000 compared with the same week of 1920. Officials estimate sales for December will be in excess of \$24,000,000, the biggest month in the company's history. This volume would bring the total year's business up to about \$147,500,000, a new record, compared with \$140,910,267 in 1920.

### MITTENTHAL GETS OLD CATALOG

Joe Mittenthal, Inc., have taken over the old Will D. Cobb and Gus Edwards catalog and will revive many of the old numbers that the famous song writing team made popular nearly twenty years ago. One of the numbers, "When Eyes Meet Eyes," was written by Cobb and Edwards recently and is their first effort after their inactive period. "Tell Her at Twilight," with the new Cobb and Edwards song will be the two numbers that the firm will push.

### DAISY MARTIN CANCELS TOUR

Daisy Martin, the phonograph singer, has cancelled her contracted tour to Bermuda owing to the demand for her records. Miss Martin will record two new numbers immediately they are released, "If You Like Me, Like I Like You," and "The Natchez and the Robert E. Lee."

### "THE AVIATOR" PLACED

Laura Mood, has written a high class ballad entitled "The Aviator" (Come Fly With Me), which she has placed with Milton Bernard. Miss Mood is a member of a prominent Southern family and recently completed her music studies abroad.

### MUSIC MAN DIES IN LONDON

Winthrop L. Rogers, formerly of New York and latterly well known in England as a music publisher, died in London last week at the age of 57. He was for a time connected with the house of G. Shirmer in New York and shortly before the war went to London to establish a branch there for the firm. During the war it was found advisable to change the name of the firm here to Winthrop Rogers, Ltd.

Mr. Rogers was an enthusiastic amateur of music and string quartet players; he had composed a number of songs and in London was intimate with many of the younger composers whose works he was interested in publishing. He had recently begun the publication of the complete works of the Elizabethan lutenist composers.

Mr. Rogers left a widow and two daughters, one of whom had recently made her appearance in London as a concert singer.

### FRANCES KAHN INJURED

Frances Kahn, professional department hostess, of Irving Berlin, Inc., was struck and knocked down by an automobile in front of No. 124 Lenox Avenue Monday morning, and was removed to the Harlem Hospital suffering from a fracture of the right leg and contusions of the left ankle and face.

Miss Kahn was on her way to the Regent Theatre to see an act in rehearsal, and while crossing Lenox avenue at 116th street, the car, according to witnesses, ran upon the sidewalk and struck Miss Kahn before she could get out of the way. The chauffeur was arrested on a charge of assault.

### FEIST HAS BIG SEASON

The Leo Feist, Inc., house has enjoyed one of the biggest seasons of its career and has a catalogue which fairly bristles with hits.

Among the leaders which at present are going big, are "Sweetheart," "Georgia Rose," "Nobody's Baby," "Ten Little Fingers," "When Francis Dances With Me," "Wabash Blues" and "Swanee River Moon."

### RICHMOND GETS "MARIE"

Otto Notzam, Henry Santy and Walter Hirsch have written a new fox-trot ballad entitled "Marie," which they have placed with Maurice Richmond, Inc., and which is scheduled for immediate release. The firm will release on the first of the new year "Old Fashioned Girl," by Al Jolson, which they recently took over from Remick.

### MILLS GETS "GALLAGHER" SONG

The "Mister Gallagher and Mister Shean" song, written by Ed. Gallagher and Al Shean, and used with great success in their vaudeville act, has been taken over by Jack Mills, Inc., and is being published by that firm who will release it shortly. This means that other acts will be allowed to use the song.

### FISHER MGR. IN VAUDEVILLE

SAN FRANCISCO, Dec. 19.—Herbert Walker, formerly manager of the local office of Fred Fisher, has gone into vaudeville, and with Charlotte Dawn, as partner, is doing a singing and piano act. Mark Morris is now the manager of the Fisher offices.

### MILLS GETS "SMILING" SONG

Jack Mills, Inc., has taken over a fox-trot ballad entitled "While You Are Smiling" (Somebody Cries), by Charles O'Flynn, Billy Jones and Henry Weller.

### SONG WRITERS IN CUBA

Sam Lewis and Joe Young, staff writers for Irving Berlin, Inc., sailed December 15 for a vacation in Havana.

### THE LEADSHEET

Arranged by M. H. S.

Here's wishing you all a Merry Xmas and a Happy New Year, and hope the long promised bonuses arrive.

Now that revivals are the fashion in theatrical productions, it is spreading to the music industry as well. Joe Mittenthal will revive Cobb and Edward's famous song, "School Days," in conjunction with the showing of the film by that name. Undoubtedly it will be well received by the public, for "school days" cannot but find the soft spot in the heart of the average man or woman.

Sam Lewis, of Irvin Berlin's staff, walked into the place last week just after some fresh air fiend had opened about twelve sky-lights. Said Sam, "I hear that Berlin has two boxes now, A Music Box and an ice box. B-r-r, I'm going to Cuba." And he went.

The Broadway Music Corporation are established in their new home in the Robertson-Cole building, Seventh avenue and Forty-eighth street. Well fitted to the occasion is the fact that four of their numbers are being recorded for January release by the Victor Company.

It is not so long ago since:

Murray Abrahams and Al Wohlman were the prize plugging team for F. A. Mills.

Harry Bishop won the first cup contest at Stauch's, Coney Island, singing "One in a Million Like You."

The Regal Building, at Broadway and Thirty-seventh street, was the heart of "Tin Pan Alley."

Murray Ritter was telling the acts what a great song was, "I'm the Lonesome Gal in Town."

The Knights of Harmony held their ball be luxe at 110th street and Fifth avenue, and Al Jolson closed the wonderful vaudeville bill at 1:30 A. M., introducing for the first time, "You Made Me Love You."

Frank Gillen was professional manager for Ted Morse Music Company, succeeding Al Cook.

"Taps" served beverages to the pluggers at the Mount Morris Theatre, and though the contest started at 8:30 everyone was there at 7 o'clock.

But do you remember when Chas. K. Harris had, in his catalogue, "Since Katie Rides a Wheel" and "After the Ball"? When Will Rossiter had "You Ought to See Sweet Norah When She's on Tim Casey's Knee" and "In the Flat Upstairs"? (We don't, either).

Rotarians throughout the country have adopted as their prosperity campaign song, the Remick number, "Hello, Prosperity," written by John Bratton. The song seems to have hit the right spot at the psychological moment.

Friends who were in the theatre party that also numbered "Jerry" of the Plaza Music Company, are still waiting to hear what made Jerry effect a hasty exit right in the middle of one of the best musical shows in town. He hasn't been heard of since.

At least one music publishing firm will print two different sets of orchestrations of their numbers hereafter, on the ground that three, four and five-piece orchestras have stacks of unused extra parts reaching to the ceiling, which is a needless waste, paid for by the publishers.

### FEIST RELEASES NEW MOON SONG

Leo Feist, Inc., has released a new song by H. Pitman Clarke, entitled "Swanee River Moon."

### LYONS AT THE CHATEAU

Art Lyons is musical director at "The Chateau," at Grace and Clark Streets, Chicago.

# DRAMATIC and MUSICAL

## "CHOCOLATE SOLDIER," IS FINELY REVIVED AT THE CENTURY

**"THE CHOCOLATE SOLDIER,"** an operetta in three acts, music by Oscar Strauss. Libretto by Rudolph Bernhauser and Leopold Jacobson. Based on George Bernard Shaw's "Arms and the Man." English version by Stanislaus Stange. Revived at the Century Theatre, Monday night, December 12.

### CAST

Nadina Popoff	Tessa Kosta
Aurella Popoff	Mildred Rogers
Mascha	Virginia O'Brien
Lieutenant Bumeli	Donald Brian
Captain Massakroff	Detmar Poppen
Colonel Kasimir Popoff	John Dunsmure
Major Alexius Spiridoff	John Humbird Duffey
Volga	Felicia Murelle
Louka	Beauton O'Quinn
Stephen	J. C. McCormack

The second of the season's musical revivals, "The Chocolate Soldier," came to the Century Theatre, the melodious Strauss score thrilling audiences as it did in 1909 when it was first produced at the Casino. The songs of the show were, with a possible exception or two, unusually well sung, in fact, many being of the opinion that it is being sung now better than at the original presentation.

Tessa Kosta, as "Nadina," had the leading feminine role, and her bell-like voice was always delightful. She bore the burden of the singing well, and was supported by Donald Brian, who was in surprisingly good voice, and danced in a manner still more surprising. As "Lieutenant Bumeli" (the chocolate soldier), who climbed into Nadina's bedroom when the enemy was after him, he used fine dramatic sense and was sincere in his efforts.

The libretto of the piece, which is based on Shaw's "Arms and the Man," is practically the same book as when the first production was made, no attempt to bring it up to date having been made for this presentation.

The score, however, has been augmented by Strauss melodies, well arranged for the occasion by Max Bendix. The book was never one of great brilliancy. The score from start to finish is beautiful.

"My Hero," "The Letter Song," and "Sympathy," are but three of the song hits that registered strongly and sent the audience on its way humming the tunes that have already been sung and reproduced on every conceivable instrument made, in most every country in the world.

John Dunsmure, as "Colonel Kasimir Popoff," was a real funny character, and was well chosen for the part. Another excellent voice was that of John Humbird Duffey as "Alexander Spiridoff," who was the betrothed of "Nadina." Detmar Poppen did the part of "Captain Massakroff" to perfection and his orders to search Nadina's room for the chocolate soldier, was one of the high spots of the play. Virginia O'Brien, as "Mascha," the pretty cousin of Nadina, played and sang with neatness and precision. Mildred Rogers, as "Aurelia Popoff," and the dance of Victor Victoroff, as "Nicholas," was one of the hits of the performance.

Charles Sinclair, also the original director of the play, has done some wonderful work, having assembled a great cast. The revival was not staged in a manner that would detract from the quality of the piece. For it was handsomely done and modern interpolations were not resorted to, and the effect was extremely fine. The absence of up-to-date gags about the subways, disarmament conference and prohibition were not missed and added to the audience's appreciation. On the whole a perfect musical play of its kind, with a score well sung, and the cast as perfect as one could wish it to be.

### "THE UNKNOWN VOICE" SCORES

OAK PARK, Ill., Dec. 19.—Diana Shea's "Broadway Players," under the management of Cliff Hastings and personal direction of Walter Wilson, gave a creditable version this week of the tragic drama "The Unknown Voice," at the Warrington Theatre. Large audiences at every performance were enthusiastic in their applause of the players, which included Isabel Randolph, Louis Hollinger, Walter Wilson, Adele Lawton, Raymond Appleby, Rita Elliott and a good supporting cast.

Adele Lawton's alluring personality carried her well through the role of the beautiful and intriguing "Amy Waring," the disturbing element in the plot, who is murdered during a dinner party in the first act. From this point, affairs take on a decidedly tragic and dramatic phase, the audience revolving from one brain hurdle to another in divining the criminal, their suspicions incorporating nearly every one in the cast from the terrified butler to the cool-headed "fiancee" excepting the guilty culprit, who is not revealed until midnight, and the curtain rings down after an emotional outburst of confession from the murderer. This final part calls for a high degree of dramatic ability, which Harry Buchanan proved equal to in every detail. Walter Wilson, as Police Inspector Brooke, was a decided hit in his interpretation of the sharp interrogator who presided over the inquest following the tragedy, suspecting every guest of the crime except the placid creature who seemed only a grief-stricken mourner until he suddenly and unexpectedly encounters the dead body of his victim. Louis Hollinger, as Gerald Griffin, the suave author, is well cast, playing through a difficult situation with dignity and realism, while the part of Cecily Blair, the fiancee, is intrusted to the finished art of Isabel Randolph. Rita Elliott, as Mrs. Broughton, the hostess of the party, depicted truthfully feminine horror in the face of tragedy, and Virginia Lorenzen, a new ingenue in the Broadway Player forces, had a pretty way of interpreting her part as "Jane Arthur," the youthful and susceptible niece of the hostess.

Raymond Appleby, as "Jimmy Farley," the life of the party up to and even after the tragedy, was the one happy note in the serious trend of affairs and his vagaries and writhing in captivity when he had a "date with Eve," kept the audience from sinking too deeply into the morbid mire of identifying the homicide. The rest of the company filling minor roles rendered intelligent support to the plot.

"The Unknown Voice" is a tragedy one would not expect a stock company to present with thrilling accuracy, but the Broadway Players, despite their limited time for rehearsing such an ambitious production, gave an excellent account of themselves in their respective roles, thus adding another gem to their tiara of successes at the Warrington Theatre this season.

ROSELLE DEAN.

### "BLUE KITTEN" OPENS ON DEC. 26

"The Blue Kitten," an Arthur Hammerstein production, will have its initial performance at the Apollo Theatre, Atlantic City, on Monday evening, December 26th. After playing an engagement of two weeks out of town, the piece will make its New York debut in the early part of January, at a theatre that will be announced later.

### BIKE RIDER IN VAUDEVILLE

Alfred Goulet, the king of six-day bicycle riders, is the principal feature this week on the bill at Moss's Coliseum. He will be assisted in his act by Clarence Carman and Eddie Madden.

### MABEL GILMORE HAS DAUGHTER

A daughter was born to Mabel Gilmore, now Mrs. Clifford T. Hirschman, on November 20.

## "THE MOUNTAIN MAN" BY CLARE KUMMER AT THE ELLIOTT

"THE MOUNTAIN MAN," a comedy in five scenes by Clare Kummer. Produced at the Maxine Elliott's Theatre, Monday night, December 12.

### CAST

Wellington	Lawrence Eddinger
Mary Vaughan	Lucia Moore
Lulu	Marjorie Kummer
Virginia Delaney	Grace Reals
Aaron Winterfield	Sidney Blackmer
Major Miles McCloud	Fred Karr
Carey	Chester Morris
Delaney McCloud	Catherine Dale Owen
Jess	George Fawcett
Laura Bayne	Marion Abbott
Stephen Bayne	Leonard Rowe
General Verterin	E. J. DeVarney

Clare Kummer's newest play, for the first two scenes, is typical of her gay and refreshing comedy; the last three scenes, however, fail to maintain the plausibility and still less the pleasant action of the early part of play, falling away to an almost ridiculous fable. The characters were less convincing as the play ran and the story became indefinite.

Sidney Blackmer, who has been seen in two or three successful plays in the past two years, did some excellent work as "The Mountain Man," playing the part of Aaron Winterfield, the uncouth mountaineer. Winterfield has inherited considerable estate, and some distant relatives of his, womenfolk, scheme to separate him from his money. He comes down from the mountain, to visit his relatives who look upon him as one below their station in life, because one of his parents married some one beneath his own social status and the son's parentage is more or less clouded. They import a cousin from Paris, one Virginia Delaney, who as per directions of the relatives manages to make the unsuspecting mountaineer fall in love with her. She does not love him, and has a lover of her own in Paris. Aaron's wooing done in Mr. Blackmer's soft southern accents, was delightful and occupied the first two acts. They get married and the bride, who married the mountaineer for his money, announces her intention of going to Paris to visit her former swain, whom she must see. The bridegroom is justly indignant and they separate. With the rest of the folks who rushed to war was Winterfield. Three years later he returns, polished and decorated, and drops in to see the folks at home; that is, his scheming relatives. His wife, in the meantime, has acquired a taste for the simple country life which she previously abhorred. The relatives fail to disprove the mountaineer's claim to the money he has inherited and the play ends with the mountaineer holding hands with his wife.

Mr. Blackmer was delightful and real for the most part. When he wasn't, it was the fault of the play rather than his own. The rest of the players were more or less unconvincing. Catherine Dale Owen as "Delaney," despite her exquisite beauty, failed to make her role real. George Fawcett, as a rugged old mountaineer, did fairly well and was effective at times. One of the best bits of the play was a song introduced by Miss Kummer which had all of the fine qualities of her best works.

The show, as was the consensus of opinion when the play opened recently in Atlantic City, had possibilities with the proper amount of fixing. The "fixing" has evidently not been done.

### MAETERLINCK PLAY AT ELLIOTT

At the Maxine Elliott Theatre, on Friday afternoon, Dec. 30th, the Afternoon Theatre Co. will present Maeterlinck's "Aglavaine and Selysette." The cast will include, Clare Eames, Eva LeGallienne, Wm. Raymond, Caroline Newcombe and Katherine Roberts.

### FERGUSON PLAY REVERSED

"The Varying Shore," the new Zoe Akins play produced by Sam Harris and starring Elsie Ferguson at the Hudson Theatre, that caused such a storm of protest and criticism on its presentation because it reversed the usual sequence of dramatic construction and unfolded its story backwards, has been completely reversed, because the management wishes to discover which of the two public really want.

The show has been one of the capacity hits of the season and was hailed as a novelty when Mr. Harris produced it two weeks ago. It opened with Miss Ferguson as an old woman and unfolded itself backwards, until in the last act the leading lady is in her youth. The new arrangement will make the last act first and the first act last.

Mr. Harris stated that the change was made entirely in deference to those who had suggested it as a more logical procedure, as he felt that the opinion of these playgoers deserved the consideration of demonstration. The future of Miss Ferguson's play will be settled, so far as sequence is concerned, by the attitude of the audiences at these few performances.

### NEW "LETTY" SHOW REHEARSING

"Let 'Er Go, Letty," the new Charlotte Greenwood show under the banner of Oliver Morosco, opens on Christmas Day at New Haven. This is No. 4 of the Morosco-Greenwood-Letty combination. George Stoddard wrote the story, James Hanley composed the music with Werner Janssen and John McKee and Julian Alfred are staging the piece.

In the cast supporting Miss Greenwood are: Eunice Burham, Jane and Mary King, Curtain Engler, A. J. Herbert, Eddie Garvey, Paul McCarty, Lon Haskell, Little Billie, William Flanigan, a quartette of male voices and a chorus. Following week's engagement in New Haven Hartford, Springfield and Providence, the play will come into New York for a run.

### MOROSCO TO DO "SLEEPY TIME"

Oliver Morosco is to produce a new comedy with music called "Sleepy Time." The lyrics are by W. Lee Dickson and music by Raymond Hubbell. The piece will be produced in Los Angeles at the Morosco Theatre in February, prior to being brought east for a late spring run.

Mr. Morosco will leave for California late in January, to remain until July. He will remain in the east until after the premiere of the Charlotte Greenwood play, "Let 'Er Go, Letty," to open Christmas Day out of town. During the producer's stay in the West he will try out several new plays.

### HUNT TO DO NEW ONE

Dr. Carl Hunt, will present a new musical production to be called "Bebe of the Boulevards" for which rehearsals will begin after the first of the year.

Mrs. C. C. Cushing, the authoress, has written the book for the piece, with Rudolph Friml supplying the melodies. The cast has not been completed as yet, but will be headed by Dorothy Maynard.

### DUNCAN TO DO FRENCH PLAY

The first of his independent productions will be made by Augustin Duncan, soon after the first of the year. The new piece is entitled "Steamship Tenacity," and is from the French. Mr. Duncan will himself play one of the important character roles.

### TREVOR TO DO "MOUNTEBANK"

As soon as "The Married Woman," the play in which Norman Trevor makes his debut as actor-manager, is presented, he will undertake his second managerial venture, a play by W. J. Locke and Ernest Denny, made from the novel "The Mountebank."

**NEW YORK  
CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen  
Published by the  
**CLIPPER CORPORATION**  
Orland W. Vaughan...President and Secretary  
Frederick C. Muller.....Treasurer  
1658 Broadway, New York  
Telephone Circle 9112-9113  
**WALTER VAUGHAN, EDITOR**

NEW YORK, DECEMBER 21, 1921

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.

Forms Close on Monday at 5 P. M.

**SUBSCRIPTION**

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

**ADVERTISING RATES FURNISHED ON APPLICATION**

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Phone Majestic 8026,  
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Address All Communications to  
**THE NEW YORK CLIPPER**  
Room 307  
1658 Broadway, New York  
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorring American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

**THE ACTOR AT CHRISTMAS**

At Christmas time, more than at any other holiday, the actor plays an important part in the process of making life a bit more pleasant. Christmas brings the picture of bright, cheerful lights, happy children and grownups all wishing to forget their burdens. From the time when the little bands of actors went around from house to house at Christmas time to the present day, the actor has helped immeasurably to make the Yuletide season a happy one.

What sort of people are readier to give their services to aid the poor and the sick than the actors? For weeks before Christmas Day they donate their services to bring in money needed to bring a little cheer into the hearts of the needy. Few actors can resist the appeal to aid these unfortunate.

And yet the actor's Christmas is in most cases not the same as that enjoyed by other people. Actors, by the very nature of their profession, are nomads. Few of them can be at their homes on Christmas Day. Most of them are away on the road at holiday time. What is Christmas to the actor far from his home and his relatives and intimates? He performs just as on other days; but he has the holiday spirit; he knows he is helping to make it a happy time for those who come to the theatre, and that makes up to a great extent for the sacrifices demanded by his profession.

It is at Christmas time, too, when the actor, realizing that his profession sets him apart from other people, visualizes the time when he can have a little home of his own, where he can spend Christmas with his family. But the very isolation of his calling instills in the player a love for it that can rarely be overcome. The actor may buy his little home and decide to settle down and "enjoy life," but the placid nature of his existence soon palls on him and he longs to trod the boards. His Christmas is to bring happiness to others.

**RUSSIAN OPERA CO. HERE**

CHICAGO, Ill., Dec. 19.—The Russian Opera Company, which recently arrived in this country, landing last week at Seattle, Washington, has been engaged for a Chicago appearance. The company contains 100 members.

**Answers to Queries**

Bon—"Shore Acres" was produced at the Fifth Avenue Theatre, New York, by Jas. A. Herne. It had been played in Chicago; the title was changed to "Uncle Nat," but the original title was used later in Boston and New York.

Sid—Robert Hilliard and Paul Arthur starred jointly in "The Nominee."

Sketch—Oscar Hammerstein produced "The Koh-i-noor" at Koster and Bial's, New York.

Curio—Chang, The Chinese Giant, died in England.

Chicago—"Becket" presented by Ellen Terry and Sir Henry Irving was the opening attraction at Abbey's Theatre, New York (now the Knickerbocker).

Champ—John L. Sullivan and Chas. Mitchell fought in France for stake money only, no championship being involved.

P. R.—An insane man, named Mark Gray, fired three shots at Edwin Booth, while the actor was upon the stage of McVicker's Theatre, Chicago, April 28, 1879.

Opera—Adelina Patti was born in Madrid, Spain, in 1843, and made her first appearance on the stage in "Lucia di Lammermoor" at the Academy of Music, New York, in 1859.

B. K.—Ada Reeve appeared at Koster and Bial's, New York City.

Piano—Lillian Russell sang the principal role in "Princess Nicotine" at the Casino, New York. Digby Bell was in the cast.

Drama—Clyde Fitch wrote "An American Duchess," which was played at the Lyceum, New York.

Comic—A. M. Palmer controlled the American rights to "Morocco Bound."

Six—"Delmonico's at Six" was produced at Louisville, Ky., with Marie Jansen as "Trixie."

Rural—Archie Boyd was starring in "The Country Squire." It was produced at the Academy of Music, Newburgh, N. Y., Sept. 9, 1893.

H. K.—The play "After the Ball" was an adaptation by Joseph W. Herbert, from the French. R. E. Graham and Rose Beaudet were in the cast.

Agent—Chas. Sasse was formerly connected with Herman and Liman, and later with Charles Herman, also with Chas. Fenz.

Score—Charles Francois Gounod died at St. Cloud, France, Oct. 18, 1893.

Cull—"In Old Kentucky" was shown at the Academy of Music, New York.

E. M.—"Fritz in Prosperity" was one of J. K. Emmett's "Fritz" series of plays and was produced at the Grand Opera House, New York.

Thema—M. Witmark & Sons were the first firm to print complete words and music of their song in an advertisement in the CLIPPER. "Back among the Old Folks Once Again" was the song.

Bird—Nancy McIntosh was the daughter of Wm. A. McIntosh. She was born at Cleveland.

Coach—David Belasco wrote "The Younger Son," adapted from the German drama, "Schlimme Saat." It was produced by Charles Frohman's company at the Empire, New York. Henry Miller, Wm. Faversham and Edna Wallace Hoppe were among those in the cast.

H. J. M.—The Powder Puff Review title has been changed to "Bits of Broadway."

J. B. W.—The "Stage" and the "Performer" are English publications, which cover the field in which you are interested.

Race—Marian Griffin, a relative of J. C. Williamson, appeared with Joe Weber's "Dream City" Co. in Chicago.

Ocean—James Richmond Glenroy died June 1, 1907.

M. L.—Franz Kaltenborn played a season at St. Nicholas Garden, New York.

O. O. F.—E. H. Sothern and Julia Marlowe appeared together in Shakespearean repertoire at the Academy of Music, New York.

**HANDLING BAGGAGE**

The Illinois Central Railroad Company is making special efforts to expedite the handling of theatrical baggage and is seeking to co-operate with theatrical folk and managers in order to give their especial baggage particular care and transport it with all possible haste and minimum of mistakes.

In a letter sent to the company's baggage masters, trainmen and all representatives who handle theatrical luggage, A. U. Sawbridge, city passenger agent of the company in Chicago called the attention of the employees to the great importance of the careful handling of trunks and props belonging to show people.

The company realizing the responsibility of vaudeville artists in particular and their need of attention is leaving no stone unturned to give them the best service that their organization can possibly give. The letter sent to the railroad company's employees by A. U. Sawbridge, city passenger agent of Chicago, is as follows:

"The attention of all concerned is especially called at this time to the very great importance of promptly forwarding theatrical baggage. Of course, all baggage should go forward on first train and sample baggage is frequently as important as theatrical baggage, but it should be evident to everyone that delay in forwarding theatrical baggage is very liable to result in failure to fulfill an engagement, causing serious loss to the performers, the theatres and the railroad company. Agents should take special pains, when checking theatrical baggage, to see that it is forwarded on the first train, and train baggagemen should likewise be careful to see that it is not carried past destination. Let us all watch this matter very carefully and avoid any delays."

**ACTORS' GUILD TO HOLD BENEFIT**

The annual benefit of the Catholic Actors' Guild will this year be held early next February. The regular monthly meeting of the organization was held last week at the Hotel Astor, where, in addition to the transaction of the business of the guild, an entertainment was given.

J. Kiern Brennan, Thomas Hackett, Jack Shepard, Constance Almy, Pat Moriarty, and Betty Washington appeared.

**25 YEARS AGO**

Ned Wayburn played the Chicago Vaudeville houses.

Leona Lewis was with the Zero Burlesquers.

Joe Dowling played the leading role in "The Great North West."

"The Girl From Paris" was produced at the Herald Square Theatre, New York, with Chas. A. Bigelow, Phoebe Chen, Cheridah Simpson, Louis Mann, Josephine Hall, and Clara Lipman among those in the cast.

"The Late Mr. Costello" was produced at the Lyceum Theatre, New York. James K. Hackett, Frank R. Mills, Felix Morris and Mary Mannering were in the cast. Alexander Salvini died in Florence, Italy.

Henry Pincus managed "The Sporting Craze" Co.

Sam J. Adams, Chas. E. Perry and J. F. Morgan were the "Tally-Ho-Trio."

**Rialto Rattles****MORE TRUTH THAN POETRY**

"Say, Ed, where are you playing next week? Oh, I'm not booked that far ahead."

**RELEASED**

Actor—"What is the quickest way to reach Ludlow Street Jail?"  
Policeman—"Don't pay your alimony."

**ANOTHER BIG RELEASE**

For a wow finish—get a "Mammy" song and finish the "get off" with an "off to Buffalo."

**GREAT FOR SOME**

Every actor's wardrobe should contain a pair of earmuffs—they're great things for cold audiences.

**FOREIGN ITEM**

It is true that the Irish question has been settled, but, from all appearances, the Scotch question is still troubling the Prohibitionists.

**SPEAKING OF HEADS**

What about the live-wire hairdresser that was so up-to-date she thought that the much talked of criminal wave was a new kind of coiffure?

**WISE CRACKS**

Actor—"Where can I get some laughs cheap?"

Agent—"Go up to the Automat and get 'em for nothing!"

**ONE WAY TO DO IT**

The music publishers might boost the sales of their wares if they showed as much partiality in their songs to "Papa" as they do to "Mammie."

**WE THOUGHT THE WAR WAS OVER**

A carnival supplier advertised as follows: "Get your stuff from us. (We are now supplying the South with Fireworks!)"

**CAN THEY DO IT?**

An ad in a prominent theatrical weekly last week read as follows: "WANTED: All round Sketch team to double piano and change for one week."

**THE SUNNY SOUTH**

And why do those librettists religiously pick on the "sunny South," when the Southerners acclaim that they curse the day they were born when summer comes around.

**SAY IT WITH**

Song writers do everything for the prospective groom, but ask the bride.

With all the "say it with—" songs such as "With flowers," "With music," "With liquor" and "Kisses," the single young man of today has no excuse in failing to pop the question. Most of the young fellows who have been in the trenches have been more used to "Saying it with Bullets" instead of any of the above, though.

**THE ACTORS' CHRISTMAS**

When you're playing far from home,  
Out in Syracuse or Rome,  
And you finish your last show  
On Christmas Eve.  
And you hang around a while,  
Watch the hurrying people smile  
And the laughing, joking crowds  
On Christmas Eve.  
Then you start off for your room  
And you feel like in a tomb  
When you hear a welcome shout:  
"Wait a minute there, old scout,"  
And the manager invites you home  
For Christmas Dinner.  
I ask you, ain't it great? You almost  
start a-reelin'.  
Oh, boy! Ain't it a GRAND and GLORIOUS FEELIN'.

LONDON

PARIS

**FOREIGN NEWS**SYDNEY  
MELBOURNE**PLAY LICENSING POWERS MAY BE VESTED IN ONE CENTRAL OFFICE**

**Refusal to Renew License of "Midnight Follies" Show Upsets Producers and Managers—“Follies” is type of Cabaret and Was Put on by Grossmith**

LONDON, Dec. 17.—The refusal last week of the London County Council to renew the license of the "Midnight Follies" show, which has been given for some time at the Hotel Metropole, has stirred up a good deal of comment in the entertainments world over the present licensing power being vested in more than one central body. Both the London County Council and the Duke of Atholl play censor, have the right to revoke or refuse theatrical licenses.

The "Midnight Follies" at the Metropole is a form of cabaret entertainment produced by George Grossmith, which is presented in the restaurant of the hotel between 11 and 12 each night.

The members of the Council were not all in favor of revoking the license of the "Midnight Follies." One of the Council members, Lieut.-Colonel E. Ball, who was in favor of the show being allowed to continue, said:

"The cabaret is not an evil. Paris has them and there was far less drunkenness there than in any other Continental or American capital, not excluding New York under the present prohibition law."

The council qualified its decision on the "Midnight Follies" license by allowing entertainment to be given at the Hotel Metropole's dining room only when "the number of performers do not exceed six, with no scenery or costumes used."

George Grossmith, the producer of the "Midnight Follies," testified at the hearing before the London County Council, and stated that there was nothing wrong about the show as there is a complete separation of the performers, of whom

there are sixty in the show, from the audience, although the actors must walk through the aisles between the tables to reach the stage.

"The performers are forbidden to 'look' at the audience or to associate themselves with the audience in any way by action or words or 'look,'" said Mr. Grossmith, when interviewed.

Mr. Oscar Asche, producer of the "Chu Chin Chow" and "Cairo," who appeared as a witness, said that he saw no reason, from the viewpoint of the West End Managers, why the application for renewal of the "Midnight Follies" license should be objected to.

The Society of West End Theatre Managers, however, objected to the renewal of the license on the ground that the licenses given to hotels held fewer restrictions than those given theatres.

The Rev. Stewart Headlam, one of the members of the Council, suggested that the "Midnight Follies" be allowed to play with a cast of 25 and with costumes and scenery, providing a red cord was used to separate the performers from the audience.

The refusal of the London County Council to renew the license of the "Midnight Follies" has brought forth suggestions that all play licensing powers be vested in one central office. The recent appointment of the Duke of Atholl as censor, taking the place of the late Lord Sandhurst, is condemned on the ground that the Duke knows nothing about the theatre and is therefore not a fair judge of what should or should not be produced.

**BRITISH FILM LEAGUE FORMED**

LONDON, Dec. 18.—British motion picture producers have formed the British National Film League, for the purpose of combating what is supposed to be "Blind Booking" of American pictures. The organization will also plan to have at least one British production each week in 1923. One of the primary reasons for the formation of such an organization is that in order to get a first class American picture they are forced to take a number of other films which they have never heard of and which prove a failure.

It is the idea of the Film League to produce a sufficient number of pictures so that we will not have to rely on purchasing some good plays from the American market.

**"FANTASIA" RENAMED**

LONDON, Dec. 19.—The newcomers to the cast of "Put and Take," a re-named and re-written version of the piece "Fantasia," which was produced at the Queen's Theatre last week, are: Jack Morrison, Anita Nelson, Josephine Earle, and Charles Brooks.

Those of the original company who still remain with the piece, are, Mary Brough, Palace Girls, Mr. Rebla, Claude Hulbert, Ivor Vinton, Arthur Finn, and the Moorish Court Tumblers.

The new comedy scenes have been provided by Wal Pink, while Frank Dix has rewritten and revised the book.

**"SPECKLED BAND" CLOSES**

LONDON, Dec. 19.—"The Speckled Band," after a short engagement at the St. James, closed on Saturday last, in order to make room for the revival of "Peter Pan."

**COCHRAN TO DO "BABES"**

LONDON, Dec. 19.—Because of the unemployment of many actors if Charles B. Cochran's play "The League of Nations" is taken off, it is said that Mr. Cochran is to put on his first attempt at pantomime, during the Christmas season. The piece will be "The Babes in the Wood," and will be produced by Mr. Cochran himself.

Hastings Turner and Cochran are writing the book.

**"YOURS MERRILY" IN LONDON**

LONDON, Dec. 19.—John L. Rogers' "Yours Merrily" has arrived once more in London, and boasts of one hundred and seventeen voyages across the Atlantic. When interviewed, Mr. Rogers stated that the severest jolt given him was when he found "not one of my associates of 1871, and but few of later years!"

The Eccentric Club is to entertain Rogers during his visit here.

**"COME ON STEVE" IS NEW FARCE**

LONDON, Dec. 19.—Hayman and York, Ltd., have arranged for the production of their new farce, "Come On Steve," at the Lewisham Hippodrome, to-night (Monday). Harry M. Vernon is the author of the piece, and is taking charge of the production. Harry Roxbury, who is playing a part, has been appointed stage manager, as well.

**"PEEP SHOW" CLOSES**

LONDON, Dec. 19.—"The Peep Show," which concluded its 400th performance at the London Hippodrome, was withdrawn Saturday, to make room for the pantomime entitled "Jack and the Beanstalk," scheduled for production Dec. 22nd.

**CHANGE IN "GUIGNOL" PLAYS**

LONDON, Dec. 19.—Another change has been made in the Grand Guignol plays, now running at the Little Theatre. The piece "Fear" has been withdrawn, another monosyllabically titled piece, "Crime," taking its place. The plot, in the main, has to do with the murder of a cocotte, "Chou-Chou," played by Sybil Thorndyke, because of her money, amounting to 7,000 francs, which is stolen by the moving spirit of her murderer, Guiret, who, with his timorous partner, Fred, is badly in need of 2,000 francs which they have embezzled. The girl's body is placed in a trunk, which the concierge, Barbier, who has come to collect the rent, delays to take away. But when a bailiff comes, interested in another debt, starts to remove the trunk, Fred gives the whole story away by confessing that the corpse is in the box. For thus foolishly betraying the trust, Fred is shot by Guiret, who had previously thought of stabbing him.

George Bealy gave a good performance of Guiret, while, in direct opposition, as to the character, Russell Thorndike gave a pleasing portrayal of Fred, the timorous. But the character of the performance was Sybil Thorndyke, as Chou-Chou, a vulgar woman of the streets.

The piece is finding favor, as are the other items in the Little Theatre bill, which is made up by "Haricot Beans," and "E. and O. E."

**STREET BAND CRAZE ON**

LONDON, Dec. 19.—This city has entered into a street band craze. Dozens of itinerant street bands, mostly brass, but occasionally of the string variety, are the latest additions to the attractions of London. The average number of performers is six, in addition there are generally two collectors.

These bands spring up at almost every corner and most of the bandsmen claim to be ex-soldiers, and the playing, in general suggests a military training. They also claim to be out of work, but the probabilities are they make far more by street playing than in the ordinary occupations.

**LAUDER ESTATE SOLD**

LONDON, Dec. 19.—Sir Harry Lauder's estate at Glenbranter, Argyllshire, in Scotland, was purchased last week by the Forestry Commission for Scotland, which, it is understood, will include it in its present afforestation project.

Lauder purchased the estate for his son, who was killed during the war. It was offered for sale in August of this year, but as the highest bid, £10,000 did not approach the actual cost of the estate, it was withdrawn from the sale. At that time Lauder said he had bought the estate for his son, but "now that he's gone my interest in it is gone too."

**REVIVING MINSTRELS**

LONDON, Dec. 19.—J. L. Davies and Clifford Whitley, are to put on a revival of the old minstrel show, and will title it "Minstrels of 1922." The piece will play at the Philharmonic Hall during the Christmas holidays. Elder Hearn will produce and stage the offering, while Robert Peel will take charge of the front of the house.

**"GETTING MARRIED" SCORES**

LONDON, Dec. 19.—A recent revival, and one pleasing to the public favor, is that of Bernard Shaw's play "Getting Married." A. E. Filmer is producing the piece in connection with the Birmingham Repertory Company, which, with the exception of one new actress, Miss Aide Jenoure, is the same as before.

**MARIE LLOYD RECOVERING**

LONDON, Dec. 19.—Marie Lloyd, who has been suffering from a severe attack of bronchitis, with which she has been laid up for the past several weeks, is recovering, and will be seen shortly before Christmas in the music-halls once more.

**MUSICIANS' LOCKOUT STILL ON**

LONDON, Dec. 19.—According to the Portsmouth representative, nothing has been done to counteract the musicians' lockout in the five Portsmouth theatres—the Royal, Hippodrome, Princess, King's, and Coliseum. The managers attempted to arbitrate the matter of the reduction of 5 shillings per week from each musician, but the union is steadfast. A proposal put forth by the managers some two weeks ago, to the effect that the houses should open Dec. 5th, the matter of the 5-shilling cut to be arbitrated before the Industrial Court, was met with refusal by the Musical Union.

It is claimed that the £3 5s (amounting to about \$17 pre-war rate of exchange) is not enough to live on. The musicians, prior to the war, received this amount for 26½ hours' work, per week, all matinees a pro-rata salary being given. They also allege that they are not able to continue with their work if this scale is kept up. The wage cut of 5 shillings included.

The theatres, which were, according to the managers, to be open by Dec. 5th, have not opened, as yet, but it is possible that they will open in the near future, which will be seen by later events.

**VARIETY COS. CO-OPERATING**

LONDON, Dec. 19.—The report of the Directors of the Syndicate Halls and the London Theatres of Variety, in regard to the new arrangements between the two factions, stated that in conjunction with the other companies associated with the Variety Theatres, Consolidated, Ltd., they had just concluded with the London Theatres of Variety, Ltd., an agreement providing for co-operation in all matters relating to several undertakings. William Payne, the chairman of the Syndicate companies concerned, and Joseph Davis, managing director, would join the board of the London Theatre of Varieties, while Charles Gulliver, managing director of that company, and Berbard Stephens, a director of that company, would join the board of Metropolitan Theatre of Varieties, Ltd., which is one of the corporations listed under the head of the Variety Theatres, Consolidated, Ltd.

**LONDON MUSIC SALES BAD**

LONDON, Dec. 12.—The present season has been particularly bad for music and few songs have attracted much attention. There also seems to be a reduction in the number of music stores, as from St. George's Hospital to the Royal Exchange, there is not a music shop to be found, except one which moved over from another section.

**DAREWSKI REPRESENTING HART**

LONDON, Dec. 19.—According to cable reports, arrangements have been made between Max Hart and Julius Darewski. Darewski will look after the Hart interests in London, while Hart will take care of the Darewski interests in America.

**REVIVING "SORCERER"**

LONDON, Dec. 19.—A revival of the "Sorcerer" is planned to succeed "Patience," the play now running at the Prince's Theatre here. "The Sorcerer" will be preceded by "Box and Cox."

**CYRIL MAUDE IN VAUDEVILLE**

LONDON, Dec. 19.—Cyril Maude opened a vaudeville act last week at the Alhambra, Glasgow, and will open Monday night, at the Empire, Liverpool. The act is entitled "French As She Is Spoke."

**O'FARRELL GOING TO AUSTRALIA**

LONDON, Dec. 19.—Talbot O'Farrell, through the direction of Reeves and Lamport, is to sail for Australia early in February, for a tour of the Musgrave-Williamson circuit.

# BURLESQUE

## AM. SHOWS OUT OF CHICAGO HAYMARKET

### "PACEMAKERS" BARRED

Chicago, Ill., Dec. 18.—Irons & Clamage opened the Haymarket Theatre today with stock burlesque.

Frank Damsel's "Pacemakers" was to open here on the regular time booked by the American Burlesque Circuit, but the management of the Haymarket refused them the right to open, although every member of the company reported to the theatre.

Injunction proceedings have been started by the American Burlesque Circuit and was heard this morning but postponed until late today. Irons & Clamage are reported to have given as their reason for taking the shows out of their house, that the American Burlesque shows were not fit for the public. Frank Damsel, owner of the "Pacemakers," is here and in an interview stated that he was allowing the American Burlesque Association to handle the entire matter.

It was announced in the columns of the CLIPPER several weeks ago that the Haymarket was to go into burlesque stock, and that the American shows were to discontinue playing the house, according to a statement of Irons & Clamage. This, however, was denied by I. H. Herk, president of the circuit, who stated that the American Burlesque Circuit had a contract with Irons & Clamage which could not be broken by either party unless the business done at the house fell below a certain figure. The figure had not been reached, according to a report.

It was expected in the office of the American Burlesque in New York that Irons & Clamage would take the step they have and they made arrangements through their attorneys, House, Grossman & Vorhaus, to start a suit the first thing Monday morning.

George Walsh has been in Chicago since early this month ready to place a stock show at the Haymarket. He rehearsed a company and had them ready to open at the Haymarket at a moment's notice.

### SHOWS OUT OF ACADEMY

The "Bathing Beauties" will not play the Academy, Scranton. Jack Reid's "Record Breakers" will be the last American Circuit show to play that house. The shows will lay off the last three days of that week for the present.

The Joe Payton Stock Company will open at the Academy after this week.

### REALS REPLACING McALEER

PHILADELPHIA, Pa., Dec. 15.—Frank McAleer closed as manager of E. Thos. Beatty's "French Frolics" at the Gayety, this city, to-day. Lou Reals has taken his place and will manage the show for the balance of the season. Burke and Lillette will remain with the show. They were to close here.

### "TOWN SCANDAL" DATES

Irons and Clamage have booked their "Town Scandals" in the following places for next week: Monday, Stamford; Thursday, Friday and Saturday, Worcester. They will lay off Tuesday and Wednesday. This is the regular lay off week between Jersey City and Providence.

### MORRIS FIXING SHOWS

Sam Morris left New York last Wednesday to look over the "Cuddle Up" and "Twinkle Toes" companies, and will fix up the material in both of these shows.

### "WHIRL OF MIRTH" AT THE STAR IS PLEASING SHOW

I. M. Weingarten's "Whirl of Mirth," with a lot of new faces at the Star, in Brooklyn, last week, pleased a small sized house Thursday night. It is one of those bit shows, with specialties and novelty scenes.

It is in two parts, and the first is called "Mephisto's Revue of 1921" and the last part, "Blif, Bing, Bang," both produced by Bert C. Hunt. Weingarten has a dandy looking lot of girls in the chorus, and best of all the management has them working all the time they are on the stage. They are a graceful lot, well formed and pretty. Their costumes are pretty and well kept, and the scenery and electrical effects in first class order.

The comedians are Hunt and Charlie Burns. Hunt has not been East with a burlesque show for some six or seven years, if we remember rightly he was then with one of Weingarten's shows. Hunt is an eccentric comedian. He is tall, thin, uses a large putty nose in his make up and wears a red wig. He worked the last part of the show without the wig, we liked him better. The putty nose could also be eliminated, as he is funny enough without this.

Burns has been out of burlesque a year or so, playing vaudeville and it has done him no harm. He is an amusing little chap and works hard to get the bits and scenes over. He never misses a chance to win a laugh and is always looking for a spot to place one. Burns only opened with the show last week and is working in fine. He has a specialty that stopped the show.

There are two straight men in the show, and both are kept busy. They divide the work up pretty even. Billy Cochran, last season on the Columbia Circuit, is one. He is a tall, clean cut fellow, who can both talk and sing. He reads lines very well, and put over the song hit of the show. He is a neat dresser and wears clothes well.

Robert Sandberg, a new man in the East, is the other straight man. He is a fine talker, and "feeds" the comedians very nicely. He has a good wardrobe and dresses well. He also did well as Mephisto early in the evening.

Lillian Isen is the leading woman. She is an attractive looking woman, and good looking. She is in a number of bits and reads her lines exceptionally well, in fact she could be in several more as she does not have any numbers at all. Her wardrobe is pleasing to the eye and very pretty.

Flo Carter, a pretty blonde, is the ingenue. Miss Carter has most of the numbers and she did very well with them last Thursday night. Although suffering with hoarseness she managed nicely and won encores. She is a graceful dancer and offers several toe dances during the performance with success. She also does well in the bits. Her dresses are becoming.

Madaline LaFaire is the soubrette. Miss LaFaire had a little hard luck with her numbers as she did not seem to get them over as they should have gone.

The "insurance" bit went over well, with Hunt, Burns, Cochran, Sandberg and the Misses LaFaire and Carter in it, as did the "vamp" scene with Burns, Hunt, Sandberg, Cochran and Miss Isen.

Miss Carter did very nicely in her toe dancing specialty.

Hunt, Burns, Cochran, Sandberg and Miss LaFaire put the "diamond" bit over well.

Gene Rauth in a singing specialty in one, sang two songs. His voice was in good form and he put the numbers over well. The act pleased.

The "card game" bit proved the best comedy scene of the show. It was offered by Hunt, Burns, Cochran and Sandberg. It was a different version of the old card bit and is very funny. The boys did it well. Cochran offered a singing specialty in one, of three songs. He also told some stories. During the last number Weingarten's spectacular air ship and submarine scene in battle was given. The specialty went over nicely.

Miss Carter, followed with her specialty, offering two numbers. Her second number was an airplane number, and she sang it while swinging in a seat out over the audience in a dark house. She did it very nicely.

Then another singing act came next. This time it was Miss LaFaire, who offered two numbers. It was a hard place for her, following two other singing specialties.

Burns then came on, and gave his comedy talking act, which lasted twelve minutes, and it was just twelve minutes of solid laughs. He has fine material and he puts it over.

More good fast bits followed that went over nicely. Cochran sang "Tuck Me to Sleep," and stopped the show with it. It took three big encores. Cochran sang it well as did the girls and it was prettily staged.

The "Whirl of Mirth" is a good show. The specialties could be divided up a little more. Miss Isen could be given more to do in the bits.

### COL. SEASON NOT TO END IN APRIL

#### BUSINESS IMPROVING

When seen last Friday, Sam A. Scribner, general manager of the Columbia Amusement Company, said that there was no foundation to the report that the season of the Columbia Circuit would end April 1. Mr. Scribner stated that this matter had not been brought up at any meeting of the circuit nor by the directors at any other time. So far as he could see the season would run the regular time to May, as in the past.

The business in most of the houses has been very good this Fall and Winter so far, there are a few exceptions, where the business has fallen off and is below this time last year, but after the holidays the officials look for a steady increase of business all over the circuit.

#### EMPIRE ON COL. CIRCUIT

The Columbia Amusement Company announced last week that the Empire, Toronto, will open on that circuit on Monday, January 9. The opening attraction will be Barney Gerard's "Follies of the Day." The Empire was the Star, formerly operated by Fred Stair, which played the attractions of the American Burlesque Circuit for a number of seasons and before that played the attractions of the old Empire Circuit.

The Gayety, that city, which has been the Columbia Amusement Company's house in Toronto, will close, with Sam Howe's "Big Show," on Saturday night, January 7.

#### CLEVELAND LEAVES STATE

CHICAGO, Ill., Dec. 19.—Harry Cleveland, producer of the stock burlesque at the State Congress Theatre, resigned his position this week to accept a proposition made him from the Strand Theatre in Winnipeg, where he will stage burlesque stock. Cleveland leaves for Canada late this week. He will engage his cast in Chicago.

#### BOGERT IS 5TH AVE. MGR.

Tom Bogert is managing the Fifth Ave. Theatre, Brooklyn, which is playing the American Circuit shows. Murray Leavitt is treasurer of the house.

The stage crew are: Frank Herman, carpenter; Butch Skelly, property man; Dave Shonberg, electrician; Jack Grogan, assistant stage carpenter, and Sam Crowler, flyman.

#### CLARK LEAVES SHOW

CHICAGO, Ill., Dec. 19.—Hugh Clark left the "Step Lively Girls" when the company played the Columbia Theatre last week. He is at present in Chicago rehearsing a new single act for vaudeville.

#### CLOSE WITH "BEAUTY" SHOW

BALTIMORE, Md., Dec. 17.—"Pep" Bedford and Oscar Lloyd closed here to-night with the "Bathing Beauties" at the Gayety. Ray and Meyers have taken their place.

#### WATSON TO WORK ALONE

Joe K. Watson, of the team of Watson and Cohan, announces that his contract with Barney Gerard will expire this season and that he will work alone next season.

#### SLUMP AT PEOPLES

PHILADELPHIA, Pa., Dec. 17.—The business at the Peoples' this week was a way off, the show playing there did less than \$2,000 on the week.

### "SPORTING WIDOWS" AT COLUMBIA IS FAST AND CLEVER

Jacobs and Jermon's "Sporting Widows" offers plenty of comedy and good singing at the Columbia this week.

The girls are well costumed, in bright, gay colors, that blend nicely with the scenery and electrical effects.

The book is called "Simple Simon, Jr." and runs through two acts of eight scenes.

The book is by Abe Levitt, the dances by Fred Clark, who staged them. Clark put on some fine and well played numbers.

Al. K. Hall is featured. He is surrounded by a dandy cast, several of whom are new to us.

Hall is doing his eccentric comedy part with his usual success. He has eliminated the red nose in his make-up and is working along the same lines as in the past.

Bob Startzman is doing the second comedy opposite Hall, a "tramp." He works in misfit clothes most of the time, and uses a rather light make-up. He has a good strong voice and can be heard from all parts of the house. Startzman is a funny "tramp."

In Marty May, the show has an A-1 straight man. May is a neat, tall and a fine looking chap, who can sing and dance as well as read lines. In appearance he reminds us of Ben Bard. May is a classy dresser and can wear clothes. He made a fine impression Monday afternoon.

Gertrude Beck, pretty in face and form, bubbling over with personality, charmed her audience, that liked everything she did. She danced with grace and skill, and put her numbers over exceptionally well. Miss Beck's voice is stronger and better than last season and her work as soubrette stands out, in both the scenes and numbers.

Her costumes are very handsome and match exceedingly well with her pretty blonde hair and rare beauty.

Another newcomer is May Wallace, a dainty and clever ingenue. Miss Wallace won favor in the manner in which she delivered her numbers, injecting plenty of "pep" and ginger in them. She reads lines nicely, makes a fine appearance and her dresses are beautiful. This young lady makes a number of changes of wardrobe.

Miss May dances prettily and her all around work pleases.

The new prima donna, Helen Renstrom, has a voice of unusual clarity and her numbers registered well.

Miss Renstrom is a striking blonde, tall and stately, she wears gowns well and displayed many that are very pretty.

Ed. Cassell, Fred Steger and Dick Jackson have small parts that they handle most satisfactorily. They appear in several numbers that go over nicely.

Miss Beck was very successful in her specialty singing "Old Swimming Hole," taking several encores, which she deserved.

Marty May and May Wallace offered a fine specialty in one. They open singing a double "Jazz" number which goes very well. The young man then offers a number on a violin, which he plays nicely. Miss Wallace joining in the chorus singing. They next offer a double number, which went over for fine results. They finish with a neat dance. The act pleases and it went over big.

The sanitarian scene which opened the show, had a lot of "nut" comedy stuff well arranged and carried out.

The second scene, in one, the "phonograph" scene, was amusing, as it was given by Hall, Startzman, May and Jackson.

The "Old Fashioned Home" scene repeated its success of last season. The scene is one of the best from a musical standpoint in the show. It is well staged and prettily presented. It leaves a fine impression.

The "divorce" scene in one, proved a dandy comedy scene, with Hall and Startzman taking care of the comedy part of it. May, Steger, Jackson and the Misses Beck and Renstrom are also in it.

The "Bride Shop" closed the first part. The scene is beautifully costumed and has been staged with care. There is just enough of comedy in it to blend in with the music to make it a success.

The "Sporting Widows" is a dandy entertainment. It has comedy, music, pretty costumes, scenery and a fine cast which makes it a show of good taste for burlesque.

#### CLOSING WITH "WHIRL" SHOW

Ert Hunt, Bob Sandberg, and Lillian Isen, will close with the "Whirl of Mirth" in Hoboken this week. The carpenter, property man and electrician will close with the show in Poughkeepsie next week.

#### KOSTER IN HOSPITAL

CLEVELAND, O., Dec. 17.—Chas. (Kid) Koster, former burlesque agent, is at the St. Vincent Hospital here to be operated on. He will be in here for several weeks.

Merry Christmas  
and a  
Happy New Year

TO THE ENTIRE  
THEATRICAL  
PROFESSION



GEORGE M. COHAN

## The Start of Keith Vaudeville

Celebrating its "Third of a Century" anniversary now, the Keith Vaudeville Circuit, "born and raised" in Boston, is ready and proud to trace and attribute its high standards of art and entertainment and a great measure of its unfailing success to the atmosphere of culture, of good breeding and of sterling citizenship in which the Keith idea of vaudeville was nurtured in the historic old neighborhood of downtown Washington Street, Boston, about three and thirty years ago. Two Yankee lads, B. F. Keith, from Hillsboro, Mass., and E. F. Albee, from an obscure Maine village, launched what is now a great national form of entertainment under the influence of Boston's always cultured public. The innate love of decency, of beauty and of the gracious things of life characteristic of these two New England boys, became enhanced and crystallized in a community which had no time or taste for the futile vulgarities of old-time variety shows.

In conforming to the Boston preferences, and ideals of entertainment, young Keith and his equally youthful associate E. F. Albee, met with instant financial, as well as artistic success. That was a third of a century ago, but the Boston standards of good taste, of wholesome mirth and of progressive intelligence in entertainment have never been lowered or abandoned, have never ceased to be the advancing guidons of the Keith Vaudeville Circuit now entrenched in every city of this country as the paragon and protagonist of diversified and refined entertainment.

In these nascent days this boy, B. F. Keith, had a small "store show" down in Washington Street. The room was about 15 feet wide by 35 feet deep and at the rear was a small stage upon which were offered a few variety acts while upstairs there were a few wax figures, two or three human freaks, a trained goat and a "Hanky-Panky" booth to amuse the idle sightseers. E. F. Albee, in from his first trip with a circus and himself a mere stripling, then became a kind of confidential employee of Keith's and when the pair got their young heads together, they agreed that their aristocratic surroundings, the culture of Boston and their own better instincts all demanded a higher, better and cleaner sort of entertainment.

The then new and beautiful Bijou Theatre, the old Boston Theatre where Booth, Barrett, Modjeska and the other great stars of the day, and the Hollis Theatre where "The Mikado," with Richard Mansfield as "Ko-Ko" was reigning royally, were all "neighbors" of the little "store show" where young Keith and Albee had been plodding a dismal and hardly dignified way. It was then that they "discovered themselves" and struck forward in the path towards those decent delights and artistic distinction to which they have ever since adhered. They ejected the trick goat, dismantled the "Hanky-Panky" booth, sent the wax-figures to the junk shop and closed the downstairs variety acts.

With their last \$500, they redecorated their little theatre and organized the Gaiety Opera Company, with a repertoire of Gilbert and Sullivan light operas at a ticket scale of ten and twenty cents. Boston woke up to that revolutionary enterprise and so great was the rush of business to hear the Gaiety Company, that the young managers found it wise to import a second organization, the Foote Opera Company of Philadelphia, "to spell" the Gaiety so that there were continuous performances from 10 o'clock in the morning until ten at night.

The instant approval which Boston gave to the advancing methods of B. F. Keith, was never diminished or withdrawn. He and his associate, E. F. Albee, lived up to the ideals and demands of Boston then and even now the generous policies and

ambitious plans of the Keith Vaudeville Circuit are formed and projected on the infallible "Boston design." Continuous comic opera had its rich and spacious days in Boston, under B. F. Keith and when modern requirements, and the rights of the hardworked singers and musicians necessitated a change, the alternating acts of refined vaudeville were sumptuously installed. To these salutary innovations Boston also gave its quick approval and generous support, so that as far back as 1894 a Keith Vaudeville Theatre was built in Boston which revolutionized the theatre-building standards of the United States.

That first exclusive "Keith Vaudeville" house erected at a cost of nearly \$700,000, startled and delighted the theatre owners, and architects of the old school. Structurally beautiful, commodious and safe, it also included every adornment and device for the comfort and luxury of its audiences. Beautiful rest and smoking rooms, deep-piled velvet carpets, brocaded tapestries and famous paintings by great artists, charmed and captivated the public which first viewed this first theatre de luxe of Keith's. But the artists who came to play there also found that for the first time in American theatre construction, the tastes, needs and comforts of the entertainers themselves had not been overlooked or slighted. Homelike dressing rooms, every modern appliance of a good hotel, privacy, sanitation and spacious quarters for everyone were ready.

Thus Boston once again set a standard in theatre building and the Keith organization which realized it then, continues to plan, construct and operate the model modern theatres of the world, theatres which, no matter how vast in size, are always homey, cozy, safe and comfortable as well as beautiful.

## Dramatic Conventions

By ARTHUR HOWARD

Conventions, or fixed general understanding, regarding certain set forms of dramatic representation—are what is meant, and not A. E. A. meetings or other assemblages of actors.

Dramatic Conventions are inseparable from Dramatic Representations, just as in any art and its conventions. They are due to the technical means employed by each particular form of art, and are in fact, the distinguishing evidences of that art. They are what makes an art of the art—the use of materials that have to be transformed by imagination into the substance of which the Ideal fabric is composed.

There can be no such thing as an artistic representation without its conventions.

If any presentment is so nearly real or natural that no imagination is necessary to cause it to be accepted as representing nature—then it is not Art but pure Realism.

There is in it none of that quality essential to all true works of representative art, known as illusion. Imagination must be exercised in the production of illusion, and it is in this exercise that the effect and pleasure of illusion arises.

Dramatic representations of every kind abound with conventions. The three-walled room of the Stage—the lighting from in front—the artificial grouping and "dressing" of the scenes—the stage soliloquy—the "Aside"—the traditional gestures and pantomimic expression employed, etc.—are some of these conventions that differ more or less from reality.

They are due to imperfections inherent in the special medium of expression of the art—imperfections that the imagination is compelled to deal with. If there were none of these obstacles hindering ideal expression, and so inciting imagination to overcome them, there would be no artistic illusion produced.

And so reflection shows the absurdity of the modern cry against the conventions of the theatre, and the artistic falsity of the tendency to do away with them more and more—and if possible abolish them altogether. Abolish them? When they are abolished dramatic art will be abolished with them! There will be no longer any artistic imagination at work in it.

We view a conventional dramatic performance, and accept its three-walled room and other conventions—not as representations of reality, but as a form that the imagination can take hold of and create therewith an *Illusion* of reality. If the imagination fails, or is not compelled to do this, artistic pleasure is lost. This is why such devices as those trying to make the audience part of the play—though effective for a time as novelty—are inartistic and a detriment to illusion.

The more the imagination is induced to exert itself, the greater is the esthetic satisfaction therefrom; so that, logically, we can conclude that the more conventions assumed by an art—the greater and more idealistic is that art; while the more a representation approaches reality—the familiar and commonplace—the less conventions can be used in it. And art-practice bears out this theory. Taking dramatic works, the great classical forms of exposition—the plays of Shakespeare's etc.—rely upon conventions to a degree that would not be accepted in our intimate popular dramas of contemporary and local interest. And the former require an exercise of imagination far beyond that called for in these more realistic forms.

The "Soliloquy," so much condemned today, becomes inartistic only when it is used inartistically. In our baldly realistic performances, where the chief aim seems to be to leave as little to art as possible, the soliloquy must be more or less out of place. But it is out of place, not because it is an inartistic form, but because the performances themselves are not artistic enough—because the players lack the art to "put over" the soliloquy in the proper manner to evoke illusion.

Truth to tell, there is very little art in much of the acting to be seen in our theatres today—little in the performances of spoken drama, and still less in the screen presentations of the same.

And the latter must be chiefly blamed for this artistic degeneration, one more dramatic sin to be charged against it. It has almost destroyed the art of acting in its own representations—which have adopted as their aim entire naturalness; and through its performers, who are now more or less identical with those of the stage, it has influenced the acting of the older form.

But even the motion-picture has its conventions; there would be no art whatever in it, otherwise. An outstanding one is the "sub-title" or "caption" containing dialogue. This is an entirely unreal means of speech-simulation, but the only possible way of conveying by means of the screen the conversation of the dramatic characters.

The imagination accepts it in this way, and transforms it with little difficulty into an illusion of speaking by the characters—with much disturbance to illusion, indeed, than when the attempt is made to achieve more realism by having the words really spoken by persons behind the screen, as was at one time done. The very effort of imagination required, helps to create and preserves the illusion.

The stage soliloquy is a convention similar to the sub-title. It is the simplest and most nearly natural way of expressing something that is desired to be made known to the auditors, and which cannot be conveyed by any purely realistic means, viz.:—the *hidden thoughts* of the characters. It is in the use of this fuller means of expression that the stage drama transcends

(Continued on page 25)



FRANK—SABINI—TEDDY & CO  
IN THEIR NEW VERSION OF THE COMEDY NOVELTY  
"I QUIT"  
SEASON'S GREETINGS TO ALL OUR FRIENDS

Merry Christmas and A Happy New Year

A NEW AND  
CHARMING WALTZ BALLAD

# SWANEE RIVER MOON

Acclaimed "A Natural"  
by those who know

By  
**H. PITMAN CLARKE**

YOU CAN'T GO WRONG  
WITH A "FEIST" SONG

SING A "FEIST" SONG  
BE A STAGE HIT

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# "THE BAT" PHENOMENAL SUCCESS BREAKING ALL PLAY RECORDS

**Has Played to a Gross of Over \$4,500,000—Seven Companies  
Now Presenting It Have Not Exhausted  
Half of Territory**

"The Bat," Wagenhals & Kemper's phenomenal success, has already played to over \$4,500,000, and its popularity shows no apparent wane. It has played to over 3,000,000 people already, and seven companies, playing in large cities and on tour, have not as yet exhausted even one-half of their territory.

At the Morosco Theatre in New York, "The Bat" begins its seventieth week, keeping up a steady average of around \$10,000 a week since it opened. Its draw looks strong enough to continue for at least another six months.

In Chicago, at the Grand Opera House, "The Bat" completes one solid year this week. It will stay in Chicago until December 31st. "The Bat's" record in Chicago has never been approximated before, and it is doubtful if it will ever be broken by another show.

In Philadelphia, at the Adelphi Theatre, "The Bat" is in its fifteenth week, with a

strong chance of stretching its run to double this length of time.

In Baltimore, one of the poorest show towns in the east, "The Bat" played for three weeks, averaging over \$15,000 a week.

The road companies of "The Bat," of which there are four, are touring the East, the South and the Middle West. The first company to reach the coast, will open in San Francisco on Christmas Day. Canada will not be reached until February.

The first foreign showing of "The Bat" will take place in London at the St. James Theatre on January 16th.

Wagenhals & Kemper's profits on "The Bat," are said to exceed \$1,500,000 so far. There are but seven people in the play, and none of them are stars. There are but two sets used.

When "The Bat" finally is routed to the storehouse, it will undoubtedly leave behind it a record unequalled in the show world.

## NEW YEARS' PRICES BOOSTED

CHICAGO, Ill., Dec. 19.—Chicago theatres will increase the price of admission for New Years' Eve just 25 per cent over the usual price of admission. Reports that \$10 top would prevail here was denied by the majority of theatre managers of Chicago. Two performances will be given in every Chicago theatre, the second performance starting at 11:30. The Columbia and Star and Garter theatres, two burlesque houses, announce that they will start their performances at 7 P. M., and the second show will go on at 9:30, letting out at 11:30. The management announces that they believe that the public would like to spend the midnight hour in their own homes or among friends. The two burlesque houses will be the only theatres to adopt this policy.

## FRANCIS HOPE TO PRODUCE

Francis X. Hope, is interested in the producing company, the Sutae Co., which will present Harold Bell Wright's play "The Salt of the Earth."

The piece will open early next month.

## ALVORD LEAVES MARCUS

After being associated with the A. B. Marcus Show for a period of four years, as agent, Ned Alvord has severed his connections with the firm and has accepted a position with Martin Sampson. He will do the press work ahead of "Hichy Koo," which is now in rehearsal.

## WILL ROGERS SHOW REHEARSING

The "Midnight Frolic" road show, starring Will Rogers, will have George Le Maire, Aunt Jemima and her band and Paul and Walter LaVar. The show is in rehearsal now.



MISS BILLIE RANKIN

and father (Sid) wish their many friends MERRY CHRISTMAS and HAPPY NEW YEAR

## UP STATE THEATRES DARK

ITHACA, N. Y., Dec. 19.—The Lyceum Theatre here will be dark for a month, the next attraction being Blanche Ring, being booked for the latter part of January.

Houses throughout the central part of New York State are having difficulty in securing attractions.

In Syracuse, "Maytime" and "The Hindu," have cancelled their booking at the Wieting, with no show playing the house now until "Irene" comes in on January 8.

At the Bastable, which plays Columbia Circuit burlesque shows the first three days of the week, Steve Bastable, manager of the house, is compelled to take anything he can get for the last half of the week or stay dark. At times he plays pictures or a local talent show to keep the house open.

## NO ROAD SHOWS WANTED

Two houses in Pennsylvania, and one in West Virginia, have sent notices to producers of travelling attractions that they will play no more road shows this season, due to the drop in receipts and high cost of operation, besides union demands.

The two Pennsylvania towns closed to attractions are Punxatawney, and Ridgewood, while New Martinsville, West Virginia, is the third.

The unions in these towns demanded a full week's salary regardless of the fact that at times, there was but two or three shows in a week, and at a conference with the managers refused to accept or submit a scale, whereby they could be paid by the performance.

## GUILD TO DO NEW PLAY

"He Who Gets Slapped," will be presented at the Garrick Theatre, by the Theatre Guild, sometime in January. The play is by Andreyev, the English version being made by Gregory Zilboorg, who was commissioned by the widow of Andreyev to represent her interests in America.

Richard Bennett, has been engaged to play the leading role. The only other member decided upon is Helen Westley.

## JAMES O'NEIL RESIGNS

CHICAGO, Ill., Dec. 19.—James O'Neil, booking manager of the Pantages Circuit's Chicago office, resigned his position last week, leaving the Pantages' employ on Saturday. Mr. O'Neil would not discuss the cause of his sudden resignation. He is reported to have sent his resignation to Alexander Pantages on Wednesday of last week. Mr. O'Neil immediately joined the booking staff of the local Shubert offices, taking with him several of the Lubliner & Trintz theatres, which he had been booking during his Pantages reign.

The Lubliner and Trintz theatres, which became a part of the Shubert Circuit on Monday of this week, include the Logan Square, Covent Gardens, Pantheon, Senate and Madison theatres, all located in Chicago. The Asher Theatre bookings, which were under the control of O'Neil, will remain with the Pantages Circuit and are being booked temporarily by Harry Beaumont, general manager for the Asher theatres. Charles E. Hodkins, eastern general manager of the Pantages Circuit, will hold the position as booking manager until a successor is selected to fill the vacancy.

It had been rumored for months that O'Neil had contemplated resigning as Chicago booking manager for the Pantages Circuit. Upon being interviewed on several occasions by THE CLIPPER representative, he emphatically denied the stories.

The Asher theatres, which will remain with the Pantages office, includes The Chateau, West, Englewood and Palace in Peoria, Ill.

The various agents and friends of Jimmie O'Neil tendered him a banquet in the Blue Bird room of the Hotel Randolph on Saturday night. The affair was attended by eighty well known theatrical persons. Harry Santley was master of ceremonies.

## NEW NAME FOR GRIFFITH FILM

It was decided late last week by D. W. Griffith, Inc., to change the name of his latest film production from "The Two Orphans," to "Orphans of the Storm."

It is understood that some three-year-old motion pictures, portraying "The Two Orphans," are to be re-issued and in view of this fact the change in the title was made.

Thinking that other productions, a French, Italian and American attempt were being re-issued to trade on Griffith publicity is also given as reason for the sudden change of the name of the picture.

## BRADY TO DO "NECKLACE"

"The Necklace," a new play by Jules Eckert Goodman, will be produced early next month by W. A. Brady. In the cast is Laura Walker, Clifford Dempsey, John Merle, Faire Binney and others.

The piece will open in one of the nearby cities and will be brought into New York around the first of the year.



JULIA GIFFORD

Direction of JACOBS & JERMON



BELLE BAKER

and her son, HERBERT J. ABRAHAMS, wish everybody a MERRY CHRISTMAS AND A HAPPY NEW YEAR

Herry Christmas and A Happy New Year

The Sensational  
Hit of Two Big Productions

VAN and SCHENCK'S  
big rag success in "ZIEGFELD'S FOLLIES" and the  
HOWARD BROTHERS' sensation in "THE PASSING SHOW"

# WABASH BLUES

Quickest Hit on Record!

By  
*DAVE RINGLE and FRED MERNKEN*

**YOU CAN'T GO WRONG  
WITH A "FEIST" SONG**

**SING A "FEIST" SONG  
BE A STAGE HIT**

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**BIG SHOW AT MANHATTAN**

The Keith Testimonial, to the National Council of Travelling Salesmen's Association, initiated by E. F. Albee at the Manhattan Opera House Sunday evening, was composed of the biggest headliners, playing around New York, in the Keith houses, as well as many important stage folk.

The vaudeville bill consisted of the following acts: Sophie Tucker, Trixie Friganza, Al Herman, Chic Sale, Rae Samuels, Herman Timberg, Joe Cook, Lewis and Dody, Margaret Young, Marga Waldron and George Halpern, Ben Welch, Tango Shoes, Harry Tighe and Girls, Lois Bennet, Eva Clarke Seiger, Val and Ernie Stanton, Johnny Burke, Sybil Vane, and the musical act, "A Trip to Hitland."

Irving Berlin, Mlle. Marguerite, and Frank Gill, all of the Music Box Revue, were present, and aided in the entertainment.

Twenty-four of the prettiest girls from the two shows, the "Perfect Fool," and the "Music Box Revue," took charge of the programmes.

The testimonial was given as a demonstration of thanks by the Keith office and the managers of productions in New York, to the Salesmen's organization for the work done in relation to the reduction of railroad fares throughout the country.

**NOT TO TAKE OUT CIRCUS**

H. B. Gentry, who retired from the show business last May, after forty years of active service, denies the statement that next year he is again to take out a circus.

Mr. Gentry states that while he is not prepared to say that he has permanently retired from the show business, at present he has no idea of returning.

**EMMA CALVE RETURNS**

Mme. Emma Calve, the former operatic soprano, who achieved fame in this country long ago in "Carmen," arrived in New York last week after an absence of six years, to sing in concerts under the management of Loudon Charlton.

**BIG PRICES FOR NEW YEAR'S EVE**

Prices for seats for the New Year's Eve performances, which will be held at the New York Theatres on Saturday night, December 31, have been boosted to a record figure.

In all but two houses the price of admission for orchestra seats will be \$5, with box seats at \$6.

Dillingham's "Good Morning, Dearie," at the Globe, will get \$11 for the entire orchestra floor and \$5.50 for the balcony, with some at \$4 and \$3.75.

At the "Music Box Revue" the orchestra seats brought \$11 and the entire balcony \$5.50 and the house is already sold out.

**ORCHESTRA NEWS****FRANKEL AT THE CASINO**

Frederick Frankel, formerly director of the Boston Symphony Orchestra, is the musical director at the Casino, Central Park, which has been renovated and under new management. The installation of the orchestra is an innovation in the resort's history.

**GLATT AT "LITTLE CLUB"**

CHICAGO, Ill., Dec. 19.—Barney Glatt and his Syncopated Symphony Orchestra has been signed by Ernie Young for the "Little Club" in the Hotel Randolph. The orchestra contains ten pieces and will play for the revue and public dancing.

**"ALABAMA FIVE" SIGNED**

The "Alabama Five," consisting of Frank Pruslin, Irving Hartman, "Win" Wendroff, Irving Silver and Saul Maltz have been engaged for the winter season at the Rosedale Dancing Academy at Brooklyn.

**KRAUS PLAYS FOR HARDING**

Arthur Kraus's special 15-piece orchestra played at the dinner given by President Harding to the Dollar-a-Year-Men at the Washington Hotel, Washington, D. C., last Friday night, featuring many jazz hits of the season as well as other music.

**YANKOWITZ WITH RAY MILLER**

Dan Yankowitz, who until recently led the Meyer Davis orchestra at the Bellevue-Stratford Hotel, Philadelphia, has joined Ray Miller's Folies Bergere orchestra as violinist.

**SANDERS AT JOE YOENG'S**

Ben Sanders and orchestra closed at the Cafe Des Beaux Arts and opened at Joe Yoeng's Chinese restaurant which is on the site of Churchill's former resort.

**FISHER IN NEW YORK**

Lazarus Fisher, who has directed the orchestra at Ford's Opera House, Baltimore, for more than 37 years is in New York on his annual visit to the Metropolis and will spend the next two weeks visiting friends and looking over new orchestrations. Mr. Lazarus is the father of Louis Lazarus, who was the leader of General Pershing's G. H. Q. band in France. They are considered the first two musicians of Baltimore.

**LOPEZ BOOKED FOR VAUDEVILLE**

Vincent Lopez and his orchestra now playing at the Hotel Pennsylvania have been booked by the Keith circuit to play a vaudeville engagement in the New York theatres, opening about the middle of January. The vaudeville appearances will not interfere with their engagement at the hotel where they are now playing.

**RAY BACK IN PHILADELPHIA**

Ray's Orchestra, of Springfield, Mass., of which E. N. Johnson is leader, have returned to Springfield, after an extensive tour of cities in the northern part of New England, especially the State of Vermont. They found that popular waltzes were the songs the public received the best.

**WEBB AT AMBASSADOR**

Joe Webb and his orchestra opened at the Ambassador Hotel Saturday night. The band, which is a concert and dance orchestra, has been playing at the Albemarle Dance Palace, a popular Brooklyn resort.

**BLAIR IN NEW JOB**

Harry Blair, formerly in the professional department of Van Alstyne & Curtis, is now connected with the firm of Stark & Cowan, in the capacity of band and orchestra man.

**NONETTE**

Greetings of the Season  
Playing Shubert Vaudeville

# Merry Christmas and Happy New Year to All

# AL JOLSON

**AL JOLSON THEATRE      IN "BOMBO"**

Merry Christmas and A Happy New Year

**BIGGER  
THAN EVER!**

# WHEN FRANCIS DANCES WITH ME

Cutest Novelty, Real Laugh-Getting  
Song Ever Written

Words by BEN RYAN  
Music by VIOLINSKY

YOU CAN'T GO WRONG  
WITH A "FEIST" SONG

SING A "FEIST" SONG  
BE A STAGE HIT

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**MORE FILM CONCERN START**

The slump in the motion picture business has had no effect upon the rush of new corporations to be formed. For the last eleven months, ending December 1, 422 new corporations formed to engage in the motion picture business in New York State were chartered by Secretary of State John J. Lyons, according to a survey of the records on file in the corporation bureau of the Secretary of State's office.

The amount of capital involved totaled the sum of \$26,015,300. For the month of November 33 new enterprises with a capitalization of \$1,563,500 were granted charters, compared with 28, with a capitalization of \$1,452,500 for the month of October.

Eleven new amusement companies were incorporated last week with an aggregate capitalization of \$890,000; these include motion picture, theatrical and other amusement projects. All of the firms are located in Greater New York, the largest being the Katonah Productions, with a capital of \$500,000. The stockholders are Carlo Hahn, Armin Kohn and Edith Sherman, 321 Broadway.

**FREE SHOW FOR KIDDIES**

CHICAGO, Ill., Dec. 19.—Twenty thousand school children were the guests of Balaban & Katz, who threw open the doors of their Tivoli, Riveria and Chicago theatres, permitting the school children of this city to enter the playhouses free of charge. A pouring rain diminished the prospects for the youngsters for a while, but the theatre magnets chartered city street cars to gather up the youngsters.

**DELAMETER TO SEND OUT TWO**

Arthur G. Delameter has opened offices in the Brokaw Building, and is planning for two new shows, and a revival, all of which will take place early in the new year. Delameter is booking the show, "Lassie," which goes on the road, opening January 2.

**DISCHARGED FROM HOSPITAL**

CHICAGO, Ill., Dec. 19.—The latest bulletin issued by the American Theatrical Hospital announces that among the theatrical patients fully recovered and discharged last week were B. Jordon, a member of Fred Stone's company, who broke three ribs in an accident; Gertrude Gang, a member of "Some Show;" Helen Romaine, of Romaine & Plunkett; Robert Smith, of the Cort Theatre staff. J. C. Booth, father of Booth & Nina; Fred Lee, of the Majestic stage crew; Charles Nygro, manager of the Great White Way Shows; Robert Stevens, of Stevens & Bergenson and Fay Lewis, of "The Follies of New York."

Among the other patients, who are at the American recovering from operations are Glenn Coulter, stage manager for Margaret Anglin; Eileen Thomas "Sweet Sweeties;" Gypsie Meyers, a vaudeville single, who is recovering from a very serious operation; Mlle. Caliess, opera singer; Mrs. Henrietta Quinlan, wife of Ed Quinlan of the State Lake Theatre, who was operated on for the removal of gallstones, is doing splendidly. George Hubbard, is reported to be recovering, following a serious illness.

**"FOLLIES" TICKETS AT BOX OFFICE**

CHICAGO, Dec. 19.—Miss Couthouy, the queen of the ticket agencies, will not handle any tickets for the Ziegfeld "Follies," which plays an eight-week engagement at the Colonial Theatre beginning next Sunday, December 25th. Top price will be \$3.85, including tax, as compared to \$4.95 charged last year. At matinees the best seats will be sold for \$3.30. Seats for all performances can be had at \$1.10.

**TIMONEY IS ASSN. ATTORNEY**

At a meeting of the Theatrical Agents and Representatives Association, held at the office of Roher & Richards, on Friday night, Dec. 16th, James A. Timoney was elected counsel to succeed Hess and Kahn, who have resigned.

**"GREEN JADE" CAST SIGNED**

Jules Hurtig, who is to produce "Green Jade," in association with the Messrs. Shubert, a new drama by Braughton Tall, announced on Saturday that he had completed the cast. It will include Mabel Brownell, Orrin Johnson, Eleanor Woodruff, Gaby Flexury, James Spottswood, Olga Petrova, Arthur Hohl, Isadore Marcel, Ralph Simone. The play will have its out-of-town premiere at Washington, on December 26th. The production will be first class in all its details.

**ETHEL LEVY TO PLAY 8TH WIFE**

Ethel Levy, now playing in vaudeville on the Keith Circuit, is to leave for London soon, where she will be starred in "Bluebeard's Eighth Wife," in which Ina Claire is now appearing at the Ritz Theatre.

**MAC COURT BOOKING ACTS**

H. C. MacCourt, formerly manager of Keith Enterprises for the state of Michigan, is now established in this city in the theatrical bookbinding business, specializing in music covers and route books.

**McCORMACK and REGAY****SEASON'S GREETINGS TO ALL OUR FRIENDS**

PLAYING EXCLUSIVELY FOR MESSRS. SHUBERT

Direction—JENIE JACOBS

This Week—WINTER GARDEN

**The Principals of "Garden Frolics" Wish All A Merry Christmas and Happy New Year**

# PEARL HAMILTON

**FEATURED****TERPSICHOREAN WIZARD****Jack Shutta**

Comedian, brother of Ethel

**Donna Hage**

Prima Donna of class

**Dot Stewart**

soubrette, with personality and speed

**Lilian Bessent**

The Texas Blue Singer

**Joe Lyons**

and SADIE LYONS

"Lyons is one of those straight men that can't help but make a comedian funny."—Clipper

**Art Tackman**

Acrobatic Eccentric Dancer

Merry Christmas and A Happy New Year

A Rag

Novelty Song with a Punch Lyric

JUST RELEASED

# TEN LITTLE FINGERS AND TEN LITTLE TOES DOWN IN TENNESSEE

Biggest and Quickest Hit of the Year

Words by

HARRY PEASE and JOHNNY WHITE

Music by

IRA SOHUSTER and ED. G. NELSON

YOU CAN'T GO WRONG  
WITH A "FEIST" SONG

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## Dramatic Conventions

(Continued from page 17)

real life and becomes the greater as an art. But with this artistic development there must be assumed a convention—that characters in the drama naturally think aloud. Assuming this, all that is necessary to make the soliloquy artistic and productive of its due illusion, is to make it give an *impression of thinking*.

This can be done by delivering it in an entirely different tone and manner from that of ordinary speech. It should be spoken mostly in a colorless monotone, with little obvious attempts at emotional expression—the character literally “talking to himself,” and not to the other characters or the audience—and (as in all self-communion) with no evident thought of its effect on others. Thus rendered, even in very realistic drama, the soliloquy will be found not inartistic nor out of place. It has come into bad repute latterly, because it has been misused and over-worked by those who have not had the art to make proper use of it. The writers of dramas in the nearest past have been the chief sinners against it—through the absurd duties they have laid on it, causing it to convey information that was naturally entirely beyond its scope, and making it so wildly unreal a form that the slight acting-art of our latter-day players failed completely to “put it across” with any approach to illusion.

This failure on the part of the interpreters, however, has had the effect of causing the playwrights of today to improve their technique. They have been compelled to eliminate some of the cruder forms of construction, which the modern players were unable to handle; and the result has been that the art of playwriting is practiced at present very much more skillfully and carefully than it was by these older writers.

At the same time the art has lost some of its breadth: it has become more limited in its scope—through the cutting off of

some of its forms of expression. The principal one of these discarded forms—the Soliloquy—should be restored to good standing in the present-day art. There is really less of the conventional in it than in many other accepted forms.

It is, after all, not so very far removed from actuality—from entire naturalness. Almost every person thinks aloud, or “talks to himself” on occasions: many people habitually do so—and are facetiously charged with “having money in the bank.”

A better explanation given by one who frequently indulged in this idiosyncrasy, was—that he did so because he “liked to talk to an intelligent person.”

The soliloquy can be made perfectly plausible by giving it a degree of naturalness consistent with the style of the representation in which it occurs. The higher or more idealistic the latter, the more artificial can be its conventions. What must be avoided is—trying to “tell the world all about it” in a soliloquy.

It is the same with the other conventions. Used in a consistent and proper manner, they are never out of place; and they can never become “outworn” when employed with art—at least so long as art in the theatre is appreciated.

### SHOW AT INSANE ASYLUM

Prisoners at the State Asylum for Criminal Insane at Mattewan were entertained last Saturday, when the officials of the Asylum presented a comedy “Confusion.” Two performances were given, one for the inmates and the other for the visiting public, for the purpose of raising a Christmas fund for the inmates.

### JOHN C. CARLYLE ILL

John C. Carlyle, a well known old actor, is ill at the Bellevue Hospital. He has been confined there for some time and will remain there until after the holidays.



### HARRY O'NEAL and HARRY STEPPE

Wish every one a Merry Christmas and Happy New Year. Touring the Columbia Circuit, featured with I. H. Herk's "Jingle Jingle" Co. Watch next season for Steppe and O'Neal's Big Show.

Wishing the season's compliments to our American friends

# FRANCIS, DAY & HUNTER

## LONDON, ENGLAND





**Christmas bells will jingle,  
And we hope Kris Kringle  
Leaves you with a smile.**

**We hope Santa brings you  
Lots of pretty things to  
Make your life worth while.**

**Nineteen-Twenty-Two will  
Soon be here and you will  
Find tears out of style.**

**When you raise your glasses  
As the old year passes,  
Leave it with a smile.**

**Greetings From  
Waterson, Berlin & Snyder Co.**



## Quick Action for Baggage

Through the endeavors of Mr. E. F. Albee, President of B. F. Keith Vaudeville Theatres, the Customs authorities at Washington have notified the Collector of the Customs of the Port of New York to pass upon all theatrical baggage of actors arriving from abroad on the docks, instead of consigning them to the Public Stores to be examined for appraisal, as was formerly the case, thus inconveniencing actors by subjecting them to long delays.

Mr. Albee's recommendations were made to Elliot Wadsworth, Assistant Secretary of the Treasury in Washington, who issued the following instructions to the Collector of the Customs:

Sir:

The Department refers to your letter of the 29th ultimo, reporting upon a request of Mr. E. F. Albee, President of the B. F. Keith Circuit of Theatres, New York, N. Y., that some change be made in the procedure governing the examination of the baggage of theatrical people arriving from abroad, whereby they could secure immediate possession of their effects.

You report that the present practice is to require theatrical baggage to be sent to the appraisers' stores for examination if valued at more than \$100. In the specific case mentioned by Mr. Albee, that of Mr. Jed Dooley, no value was specified in the baggage declaration, and the inspector evidently acted under the assumption that the value exceeded \$100, and therefore sent the trunk to the Public Stores.

The Department agrees with the opinion expressed by you that a change could be made in the examination of theatrical effects with advantage to both the customs and the actors, and you are accordingly authorized to change the practice at your port as follows: Theatrical costumes and other personal effects of an actor may be passed on the dock, unless an expert appraisal appears to be necessary, in which case they may be sent to the Public Stores for examination. Duties may be collected on the dock for personal effects which may be found dutiable in the same manner as duties are collected on the effects of other passengers.

It is understood that theatrical effects

which are to be entered under bond in accordance with the provisions of Paragraph 582 of the free list of the tariff act of 1913 will be transferred to the Public Stores, as it is not feasible to have such bonds executed on the dock.

Respectfully,  
(Signed) ELIOT WADSWORTH,  
Assistant Secretary.

### CIRCUS OPENS ON MONDAY

BOSTON, Dec. 19.—Advertised much after the fashion of a regular circus, the Shubert's Indoor Circus, billed as one of the "Mammoth" things of vaudeville, opens here next Monday, Christmas Day, at the Shubert-Boston Opera House.

The features of the show are The Hannafords, and Robinson's Elephants, with an advertised appearance of twenty other sawdust ring stars.

The acts making up this Mid-Winter circus consist of The Riding Hannafords, Robinson's Elephants, Rath Bros., Jolly Johnny Jones, Arco Brothers, Seven Flying Blue Devils, Joe Fanton, Everest's Monkeys, Brenek's Golden Horse, Equilli Bros., Kremka Bros., Bupinski's Dogs, The Pickfords, Torelli's Circus, The De Macos, The Oppollo Trio, Olympia Desval, Pederson Bros., The Four Paldrens, Novelli Bros., and Gaudsmith Bros.

In addition to the above mentioned acts there will be clowns and various circus exhibitions. Dollar top prices will prevail.

### "SAHARET" RECUPERATING

"Saharet," the dancer who in private life is Mrs. Maxime P. Lowe, has undergone a successful operation at Stern's Sanitarium last week. She will sail for Europe shortly to recuperate and take the baths at Aix La Chapelle.

### HARRIS TO START CAMPAIGN

Chas. K. Harris, has several new songs which he will push after the first of the year, among them being "My Mother's Melodies," "Mississippi Moonlight," "Mystic Hindooland," "Heart Broken" and "The Easiest Way."

## BEST WISHES TO EVERYBODY



**HARRY DELF**  
My brother, who writes  
my material, and  
**DUANE BASSETT**  
who plays it.

MISS JULIET

AND



### TRADO TWINS

Being featured over the Orpheum Circuit with Buckridge and Casey Review and formerly with Santly and Sawyer

### XMAS TREE AT N. V. A.

With a ten foot Christmas tree, decorated with glowing lights and shining tinsel in the parlor of the N. V. A. club a regular old fashion Yule Tide will be celebrated by the vaudeville artists and their friends.

The tree will be installed and lighted Christmas Eve and will remain until the day following the new year. On the night before Christmas it will be used as a gift distributing point by the performer members, including those who make their home at the club. Special arrangements have been made to supply a real live Santa Claus for the children.

### DIDN'T DRAW IN MONTREAL

MONTREAL, Can., Dec. 17.—The first week of Shubert Vaudeville, which is playing at His Majesty's Theatre here, did not meet with success. Business at the evening performances was only fair while at some of the matinees there was less than one hundred persons attending the performance.

Nora Bayes topped the bill, while others who appeared were Palo and Palet, The DeMacos, Joch McKay, Tameo Kajoyama, Libby and Sparrow, Du-Calion and Jolly Jones and Co. The Lockfords were billed but did not put in an appearance.

### JOHNSON WITH SHUBERT CIRCUS

Spader Johnson, the Ringling Barnum clown, has been engaged as producing clown for the Shubert Indoor Circus that opens on the Shubert Vaudeville at Boston December 26th. There will be eight other clowns and will be used to cover "waits" between the wire, aerial and animal acts.

### HOUDINI BACK IN VAUDEVILLE

BOSTON, Dec. 19.—Houdini, after an absence of five years, returns to the vaudeville stage here this week, with his opening at the B. F. Keith Theatre.

Houdini is doing a new illusion which he calls the "Chinese Water Torture Cell Escape."

### KEEFE BACK IN NEW YORK

Walter F. Keefe, Eastern representative for the Pantages' Circuit, has returned to this city after having spent a week in Washington on business.

### SCHWAB CASE ADJOURNED

Lawrence Schwab, agent and vaudeville producer, was put under \$1,000 bonds last week on the charge of seduction preferred against him by Marie Gaspar, now doing a single act in vaudeville, in the West Side Court. Judge Levine, who held Schwab, set the hearing on the case for last Friday, but it has been adjourned until this present week.

Miss Gaspar alleged, that Schwab had promised to marry her and that she had signed an agreement renouncing her rights to all property and monetary claims. She charged that Schwab had not fulfilled his promise. Letters written by Schwab to Miss Gaspar, which are in the possession of her attorney, William J. Fallon, are expected to figure as evidence for the complainant.

Schwab, who holds a producer's franchise in the Keith office, was at one time the personal representative of Miss Gaspar.

### NEW PROVINCETOWN PLAYS

A group of one-act plays will follow the run of "The Hand of the Potter," at the Provincetown Players, which has been extended for another week. Those presented will be: "A Little Hand of Justice," by Norman Lindau; "Footsteps," by Donald Corley, and "The Stick-Up," by Pierre Loving. The date of production has been set for January 2nd.

### MEDBURY TO DO ACT

John P. Medbury has decided to go in vaudeville. He has written a comedy talking and singing act, and will appear with Phyllis Eltis. They open out of town for a few weeks and will then open in New York on the two a day. Alf Wilton will handle the act. They will call the act "John P. Medbury annoyed by Phyllis Eltis."

### WHITLEY WITH PANTAGES

OAKLAND, Cal., Dec. 19.—C. Bell Whitley has resigned his position as treasurer of the Oakland Orpheum to accept the assistant management and treasurer of the Pantages houses here.

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# THRILLS

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**EUGENE WEST**

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**B'WAY MANAGERS LOSE MILLION**

(Continued from page 3)

"Fair Circassian" and also "The Skylark." The cost of these failures ranges from \$10,000 to \$75,000. The "Put and Take," all-colored revue which stayed but a short while at the Town Hall, was an inexpensive production and cost its backers no more than \$10,000. The leader of the failures in production cost was "Tarzan of the Apes," highly-touted London success, which George Broadhurst presented at the Broadhurst Theatre for only two weeks, and which lost about \$75,000. Close behind "Tarzan" comes the Shuberts' biggest loser of the season, "The Blue Lagoon," also brought over from London. It cost in the neighborhood of \$50,000.

Other costly flops were: "Don Juan," in which Lou Tellegen starred for a week at the Garrick Theatre at a loss of over \$30,000; "A Man In the Making," which was produced by John Meehan and James W. Elliot, the latter renowned as a "business builder," at an estimated cost of over \$25,000, and Brock Pemberton's romantic melodrama, "Swords," which lost over \$30,000 in a few weeks at the new National Theatre.

The week of December 12th two plays were produced which seem to have a good chance to make some money. These two were: "The Mountain Man," a Clare Kummer comedy at the Maxine Elliot Theatre and a revival of "The Chocolate Soldier" at the Century. Whether they will be successes or swell the list of failures remains in the hands of the Fates of the Theatre—the public.

The ten smashing hits of the season's offerings are evenly divided among musical and dramatic shows, five each. The leaders in both fields are: the Irving Berlin and Sam H. Harris "Music Box Revue," and the Selwyns' "The Circle." The other eight are: "Good Morning, Dearie," "Bombo," "The Bill of Divorcement," "Dulcy," "Tangerine," "The Perfect Fool," "Six-Cylinder Love" and "Kiki."

One of the most striking features of the season of 1921-1922 was the lack of interest shown in the yearly musical shows: The Ziegfeld "Follies," George White's "Scandal" and the "Greenwich Village Follies." Each of these three yearly productions cost over \$100,000 to produce and none of them were in the hit class. The public has evidently lost its appetite for these gorgeous and extravagant shows at high admission prices.

Producers who have brought out more than one production this season are: The Shuberts, 15 shows, of which nine were failures and only two real hits, "Bombo" and "Blossom Time"; the Selwyns, five shows, of which four were flops and only one, "The Circle," a hit; Charles B. Dillingham, six shows, of which three were failures and two, "Good Morning, Dearie" and "The Bill of Divorcement," real successes; A. E. Erlanger, five shows, in cooperation with other managers, of which two failed and only one, "The Perfect Fool," a hit; John Cort, four shows, one a flop, and one, "Shuffle Along," a success; A. H. Woods, four plays, two of them failures and one, "The Demi-Virgin," a hit; William A. Brady, six plays, one of them in conjunction with Louis Mann, of which four were failures; Marc Klaw, two shows, neither of them a success; Oliver Morosco, two shows, both flops; John Golden, two shows, one a failure and one, "Thank You," getting by with a fair profit; Richard G. Herndon, two plays, both failures; the Theatre Guild, two plays, both just able to keep going; Sam H. Harris, five plays, two of them failures and two, "The Music Box Revue" and "Six-Cylinder Love," real hits; Arthur Hopkins, three plays, none of them failures, although one, "Daddy-Goes-a-Hunting," leaves for the road this week after only a short run; David Belasco, four plays, two of them, "The Grand Duke" and "Kiki," successful and the other two, "The Easiest Way" and the "Return of Peter Grimm," making money on limited engagements and now playing on tour; Charles Frohman, Inc., two plays, one of them doing well, "The Dream Maker," and the other, "Blood and Sand," on tour now after a short run in New York.



To Everyone  
**MOLLIE WILLIAMS**  
and  
Her Comedies of 1921

**BERT E. WETHERWAX**

A MERRY  
CHRISTMAS  
AND  
HAPPY NEW  
YEAR

**FRED J. RIETBROCK**

TO ALL  
OUR  
THEATRICAL  
FRIENDS  
AND PATRONS

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ORCHESTRATIONS BY FRED HOFF

**PLAYS AT VASSAR**

According to the Poughkeepsie representative of the CLIPPER, "all the world's a stage," at Vassar, at least. While play-acting is generally thought to be a little of the knowledge one does not get at college, dramatics are certainly playing an important part in the classes of every woman's college in America.

The "Purple Mask," a Broadway play, was produced last Friday night at Vassar College—but prior to the performance one could see the young ladies, who, incidentally are not bothered with any sort of unions—sawing, painting, rehearsing, and making-up at almost any hour in the day. From all reports, the play was a big success.

The college has two dramatic organizations. The first is the "Philaletheis," which produces three plays each college year. Almost every student is a member of this organization. The girls write, stage and produce their own plays, or most of them.

The other organization, a class in play-writing, under the direction of Gertrude Buck, is called the "Workshop." This has two branches—the first, the writers; the second, the actresses and the producers. The organization grew to such an extent that in 1920 it became the Community Theatre of Poughkeepsie.

**PICTURE DIRECTOR SUED**

Marie Cromwell, appeared before Supreme Court Justice Hotchkiss, on Friday, charged her husband, John Cromwell, a motion picture director with misconduct, and asked that the court grant her freedom.

Miss Cromwell testified that the couple were married in August, 1919, and had been separated for the past year by agreement. Dr. Arthur U. Pope, and Clarence Smith, told the court of a visit to a Broadway hotel on the evening of April 21st, last where they found Cromwell in a room with a woman, not his wife. Justice Hotchkiss reserved decision.

**ABARBANEEL LOSING FURNITURE**

CHICAGO, Dec. 19.—Lina Abarbanell, former grand opera singer, later with "The Merry Widow," and now with the Belasco piece "The Grand Duke," is losing the beautiful furniture in her home in Evansville, Ill., unless a \$4,000 indebtedness is wiped out before December 23. On that date an auctioneer will sell all of her belongings in the home, including Persian rugs, a Rembrandt painting, and a collection of copper and silver plate, and several handsome draperies.

**LEVY BACK IN CHICAGO**

CHICAGO, Ill., Dec. 19.—Mike Levy, partner of Charles Freeman, eastern agents doing business under the name of Freeman & Levy, is in Chicago. It is reported that Levy will remain here, rejoining his old business associate, Sam Kramer. Levy resigned from the Kramer & Levy Agency to go into business in the east with Charlie Freeman. They were granted a franchise on the floor of Marcus Loew and other independent circuits.

**MARY GARDEN ILL**

CHICAGO, Dec. 19.—Mary Garden, the opera star, was taken seriously ill on Sunday and was unable to appear in the scheduled performance of "Salome" with the Chicago Opera Company. She is suffering from incipient pneumonia. Attending physicians stated that Miss Garden will be confined to her apartment for the next two weeks.

**BIG SHOW BOHEMIAN NIGHT**

Eleven acts appeared at the 13th Bohemian Sunday Night Entertainment at the N. V. A. Club this week, they were: Henri Sisters, Lady Ogbowoga, Francis Kennedy, Frank Gaby, McWatters & Tyson, Baby Edna Keir, Lavienne, Greenlee and Drayton, Peggy Carhart, Herbert Brooks and Gladys Delmar and Band. The entire performance was enjoyed by the large crowd present.



**EARL DANCER  
AND  
CORAL GREEN**

Late features of "Put & Take," in a Syncopated Classique

MERRY XMAS AND A HAPPY NEW YEAR

NORMA THOMAS Presents

# "A MODERN COCKTAIL"

SIZZLING WITH PEP  
featuring

NAOMI HUNTER

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"THE PHOTO  
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By Corinne Frances



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Merry Christmas and A Happy New Year to All

**ARTHUR DEAGON**

Long May He Build—Marcus Loew  
Long May He Book—Jake Lubin

#### NEW PLAYS FOR THIS WEEK

Broadway will see several new productions during this week. The first, opened on Monday night at the Manhattan, and is a musical soldier play called "Ain't It The Truth?" The piece is being presented by the World War Veterans and is produced with the idea of raising funds to assist the unemployed ex-soldiers. Harry Olsen composed the music and Jude Bravton wrote the book and lyrics. On Tuesday night, at the Broadhurst, Arthur Hopkins presented Ben-Ami on "The Idle Inn", a play well known to patrons of Yiddish drama.

On Thursday night at the Shubert Theatre Lillian Owen's marionettes will be seen at a series of special morning and afternoon performances in a dramatization of Dickens' "A Christmas Carol" and "Hynd Horn," from an old English fairy tale. Miss Rosalind Fuller will sing English folk songs and Miss Margaret McKee will whistle.

While at the 39th Street, Carle Carlton will present H. B. Warner in Cosmo Hamilton's comedy-drama "Danger." The supporting cast includes Marie Goff, Leslie Howard and Gilda Leary.

On Friday at the Bijou, Guthrie McClintic's production of "The Dover Road," a light comedy by A. A. Milne, will have Charles Cherry as the featured player. Winifred Lenihan, Molly Pearson and Reginald Mason are also prominent in the cast. The premiere will take place at a matinee performance.

The National Theatre will re-open with the National Players, Inc.



*Merry Christmas  
and  
Happy New Year  
To every body*

*B. H. Woods*



**Merry Xmas and A Happy New Year**

To All My Friends and Enemies! No Cards!

**LESTER—Polly—ARONSON**

Sam S. Shubert Vaudeville Theatre, Pittsburgh, Pa.

**SEASON'S GREETINGS**

**Eugene and Willie Howard**

**STARS OF THE PASSING SHOW 1921**

**D. W. GRIFFITH**

has changed the name of his new  
production to

**"Orphans of the Storm"**

**MERRY CHRISTMAS  
and  
HAPPY NEW YEAR  
TO ALL**

**ROGER MATTHEWS**

JUVENILE with "Shuffle Along"

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## WHEN SHALL WE MEET AGAIN

Music by RICHARD A. WHITING  
Lyric by RAYMOND B. EGAN

**CHORUS**

When shall we meet again  
After this  
"Au revoir" dear will you still love me then  
Or will our dream be der dear Will you cast the

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AL JOLSON'S SENSATIONAL SONG HIT

## YOO-HOO

Lyric by R.G. DE SYLVA  
Melody by AL. JOLSON

**CHORUS**

You'll hear me call ing YOO-HOO, 'Neath your window  
Some sweet day You'll hear me call ing  
YOO-HOO, And you'll know I'm home to stay,

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**17,824 PICTURE THEATRES IN U. S.**

That theatres devoted exclusively to the showing of motion pictures are increasing rapidly, is shown in late statistical reports.

There are in the United States 17,824 theatres which are playing motion pictures exclusively, and with hectic building activities in the theatre being carried on throughout the country, it is a conservative estimate that the total will run well over the 20,000 mark by the end of the year.

Greater New York naturally leads in the list of "movies" cities with 604 motion picture theatres excluding the houses where the combination of pictures and vaudeville are shown. In Manhattan and the Bronx there are 289, Brooklyn 264, and Queens 51. Chicago comes next with 345, and Philadelphia is third on the list with 194.

Los Angeles, "film capitol," of the world, and tenth in population is seventh in the number of its motion picture theatres. The statistics credit Los Angeles with 102. Following is the way the cities line up:

Greater New York, 604; Chicago, 345; Philadelphia, 194; Detroit, 168; Cleveland, 157; Pittsburgh, 121; Los Angeles, 102; St. Louis, 100; Baltimore, 96; Buffalo, 89; San Francisco, 86; Minneapolis, 75; Milwaukee, 66; Indianapolis, 61; Boston, 60; Portland, Ore., 51; Newark, N. J., 51; Syracuse, 51; Kansas City, 49; Washington, 49; New Orleans, 48; Columbus, O., 46; Seattle, 45; Oakland, 44; Cincinnati, 47; St. Paul, 42; Rochester, 46; Denver, 42; Omaha, 35.

In the States, New York is naturally the leader, with 1,695 motion picture theatres 809 of which are outside of Greater New York, Buffalo, Syracuse and Rochester. Pennsylvania comes next with 1,533. Ohio is third with 1,095 and Illinois fourth with 1,027. New Jersey is credited with 375. The States are shown with these totals.

Alabama, 196; Arizona, 93; Arkansas,

239; California, 676; Colorado, 260; Connecticut, 122; Delaware, 35; Florida, 158; Georgia, 219; Idaho, 158; Illinois, 1,027; Indiana, 602; Iowa, 359; Kansas, 429; Kentucky, 252; Louisiana, 241; Maine, 255; Maryland, 177; Massachusetts, 558; Michigan, 459; Minnesota, 618; Mississippi, 118; Missouri, 681; Montana, 161; Nebraska, 481; Nevada, 30; New Hampshire, 132; New Jersey, 370; New Mexico, 84; New York, 1,685; North Carolina, 203; North Dakota, 315; Ohio, 1,095; Oklahoma, 343; Oregon, 249; Pennsylvania, 1,533; Rhode Island, 49; South Carolina, 119; South Dakota, 346; Tennessee, 198; Texas, 839; Utah, 157; Vermont, 53; Virginia, 396; Washington, 343; West Virginia, 191; Wisconsin, 498; Wyoming, 67.

Up in Alaska, where the motion picture night lasts for weeks there are twenty-six film theatres. Uncle Sam's other lands of weather extremes, Hawaii and Porto Rico, have forty-four and thirty-three, respectively. In Canada there are 830 motion picture theatres listed, ninety-five being in Toronto and sixty-four in Montreal.

These figures show the immensity of film distribution and the large amount of pictures needed to supply the demand. When there has been such a decreased production it is obvious that nearly 20,000 theatres will very quickly bring about a pronounced shortage.

**TO PRESENT REPERTOIRE BILL**

Following their engagement at the Princess Theatre, the East-West Players, under the direction of Gustave Blum, will present a repertoire of four one-act plays at the Metropolitan Auditorium, Madison Avenue, on Saturday evening, January 14, 1922.

For this special performance will be chosen what is generally conceded to be the four best plays this little Theatre group has already produced, the eligibility of their selection being measured by the success they have achieved in past presentations.



To  
Everyone  
Everywhere  
A Very Merry Christmas  
and  
A Happy and Prosperous New Year

WARREN B. IRONS

ARTHUR A. CLAMAGE

Season's Greetings from  
**HARRY AND CLAIRE WHITE**

TO

E. F. ALBEE, DR. HEIMAN, HARRY CARROLL, CARLTON HOAGLAND, EDGAR ALLEN WOLF,  
WALTER & MAY SMITH, SAM LEVY, ERNEST BALL, TOMMY GORDON, LOUIE & CHARLIE MOSCONI,  
BEN. CARROL, BENNY DAVIS, GLEN CONDON, WALTER WINCHELL, VAL & ERNIE STANTON,  
HARRY & ROSE LANDON, PETE COPPELSON, BERT CROWHEART, AND RALPH GREENLEAF.

MERRY CHRISTMAS AND HAPPY NEW YEAR

**EDDIE COLE**

FEATURED PRINCIPAL COMEDIAN

and

**PEARL WATSON COLE**

Producer of Numbers for MISS NEW YORK JR.

**THE ADVANCE AGENT**

Who is it knocks the drummer out  
With gall of iron, bold and stout—  
Who never speaks, but with a shout?  
The advance agent!

Who dresses in the latest style,  
Wears gig lamp breastpins all the while,  
And smiles a sweet and winning smile?  
The advance agent!

Who storms the editor's abode,  
With: "Well, I'm just here, on the road,  
My show? The best was ever showed?"  
The advance agent!

Who, like a Bedouin Arab waits  
Upon the manager, and states  
That he's on hand for lots of dates.  
The advance agent!

Who bills the towns a flaming red—  
Winks at the girls that homeward tread,  
Talks show, and never goes to bed?  
The advance agent!

The prince of puffers, how he puffs!  
The king of bluffers, how he bluffs!  
A royal fellow with his "guffs"—  
The advance agent!

You've heard of Sheridan's great ride,  
Whose glory long has been world wide?  
Why *he* did but a *walk* beside  
The advance agent!

When he tries Sheol's gates secure,  
Worn out with speeches, Satan sure  
Will say to him: "Go in! For you're  
The advance agent!"

M. M.

**GREASE PAINT**

Oh, thou transcendent joy of joys!  
Thou balm of life that never cloys!  
What lines of care thy touch destroys—  
Grease paint!

The ancient dame, with features set,  
Her faded years need not regret,  
One touch—and she's a gay soubrette!  
Grease paint!

Oh, coryphees, of antique limb,  
Of angles queer and optics dim,  
Why do you look so dainty, prim?  
Grease paint!

How many blemishes you cure!  
How would Time's ravages endure  
Without thy renovation sure?  
Grease paint!

The pretty nose may have a hue  
Not sparkling as the morning dew—  
Thy use will leave of this no clew—  
Grease paint!

Oh, could we on life's mimic stage  
Eradicate, as from a page,  
The marks of vice, with thee, thou sage,  
Grease paint!

What characters thou couldst repair,  
So they could stand inspection's glare,  
Hiding each normal blemish there—  
Grease paint!

But while thy gifts I ponder on,  
The sock and buskin I must don;  
"Bring from my makeup box, oh, John,  
Grease paint!"

E. R.

ITS GOOD WISHES  
FOR  
A  
**Merry Christmas  
To All**

Are As Genuine As Its Policy

**ALL THAT IS BEST  
IN VAUDEVILLE**

**ORPHEUM CIRCUIT**

**BEN SCHWARTZ MUSIC CO., INC.**

Present their newest melodies for the  
approval of the profession

Each melody has its own distinct charm and appeal which  
should prove a sure fire asset to any specialty.

**HURRY BACK HOME**

The Song Success of the Year

**YOU'RE A  
BEAUTIFUL FLOWER  
TO ME**

Bound to bring the applause

**NO ONE**

A Wonderful Ballad

**JUST FOR US TWO**

A double number for clever people

These melodies are being played by the most prominent  
orchestras in the country and used by the representative  
artists of the Stage.

*Send for Professional Copies and Orchestrations in  
any key.*

**BEN SCHWARTZ MUSIC CO., INC.**

LOUIS COHN - - General Manager

1591-1597 Broadway

48th St.

New York City



MERRY CHRISTMAS TO  
ALL IN BURLESQUE

# SAM MICALS



**Featured Comedian with Harry Hastings'**  
**"Harum Scarum" Seasons 1919-20-21-22**

**FRANK HIXON**  
MANAGER

**HARRY SPAGNOLA**  
MUSICAL DIRECTOR

**FRANK GORMAN**  
CARPENTER

**HARRY HAWKINS**  
PROPERTY MAN

# FANTINO SISTERS & CO.

Now Playing B. F. KEITH'S TIME

*Wishing a Merry Christmas and a Happy New Year*

To All the Managers, Agents and Friends

Week of Dec. 19th—Temple Theatre, ROCHESTER.

Week of Dec. 26th—Keith's Theatre, CINCINNATI.

Direction—LOUIS SPIELMANN

## SEASON'S GREETINGS

# Mr. and Mrs. DON M. CLARK

A WHIRL OF GIRLS

**LEST WE FORGET**

Dedicated to the Boys of the A. E. F.

Well! boys la guerre est fini,  
And, of course, we are glad;  
But as time goes on we'll realize  
That the war was not so bad.  
Of course it had its drawbacks,  
But it had its glories, too;  
And, for me, my greatest glory was  
That I got to know you.

To know you in your hardships;  
To know you in your joys;  
To know that my life's finest hours  
Were spent among you boys.  
In Dugouts or in Y huts,  
In boxing ring and trench  
I loved to see you smile at me  
And yell in doughboy French;  
Bon jour—comment the hell est vous,  
And sing my songs with me.  
Oh boys, I know it's selfish,  
But I'm sorry it's "fini."

So, as a boy remembers  
The dear old swimming hole;  
And as a girl remembers  
The first kiss her sweetheart stole;  
Just as your mother still can feel  
Your golden baby locks,  
So are the days we spent in France  
Locked in my memory box.

The war is dead—long live the war!  
And the memory of the men  
Who fought and died,  
Or lived through hell  
To come back home again.  
So let us laugh, and let us say  
Thank God, we're through.  
And yet—  
Let's breathe a tiny little prayer  
Each day,  
Lest we forget.

—Elsie Janis.

**BAD BUSINESS IN CLEVELAND**

CLEVELAND, O., Dec. 19.—The slump in theatrical business, which has hit all the towns of this state, has not exempted Cleveland, which is doing the poorest business of years. Frank Tinney, in his show played to half houses all the week, Shubert's Colonial, has been dark for two weeks following an unsuccessful attempt to run the picture "Theodora," there for three weeks.

Loew's Euclid, a downtown movie also has been dark. Pavlowa danced to more empty seats at the Masonic Temple, with its 4400 capacity, than ever before in her appearances here.

The only amusement which is doing well, is the Cleveland Orchestra, which was sold out on a seasonal basis as a civic enterprise, long before the season opened.

# **SEASON'S GREETINGS**

## **TWO SPORTS FROM MICHIGAN**

# **"CHUCK" CALLAHAN and BLISS "BOBBY"**

### **"ATTA BOY PETEY"**

**SHUBERT**  
**VAUDEVILLE**

**DIRECTION**  
**DAVIDOW & LE MAIRE**

## **Chas. H. Waldron Amusement Enterprises**



**ADDRESS**  
**Waldron's Casino :: Boston, Mass.**

**SEASON'S  
GREETINGS**

**MR. AND MRS. TOM**

# **SULLIVAN**

**Merry Christmas and Happy New Year**

from

# **ABE REYNOLDS**

**BURLESQUE'S MOST POPULAR COMEDIAN**

**READ WHAT THE CRITICS SAID**

**CON. in VARIETY—**

Mr. Reynolds as usual, scored all through the show with his Hebrew character and quiet, legitimate methods. The comedian rolled up a staggering total of legitimate laughs with his characterization. Reynold's methods have mellowed with experience until he has developed into one of Burlesque's best and surest-fire comedians.

**THE SKIRT IN VARIETY—**

Mr. Reynolds does a Hebrew in a most amusing manner and is never offensive.

**"UNO" IN THE MORNING TELEGRAPH—**

Abe Reynolds, the Star, is the same, if not funnier, Hebrew comedian. Abe, who renews acquaintance with his whiskers this season, portrays his usually artistic Ghetto character for the foundation of which there is the genuinely droll Rosen-

bloom demeanor plus the typical dialect and expressions of the East Side Jew. In fact it would be no exaggeration to add that the Reynolds' characterization is one of the sincerest portrayals of its kind in all Burlesquedom. A constant laugh in every move, gesture and utterance.

**"SID" IN THE N. Y. CLIPPER—**

Reynolds is a comedian who has long been a favorite in Burlesque, and this season finds him a riot of comedy and fun. He stands alone in his class of theatricals, in the Hebrew role. His interpretation of the character is clever and most amusing. He works clean and his comedy is the same. Reynolds sings a song on his entrance. It was so good that the audience didn't want to let him stop. He put it over in a manner that few could.

**DAVIS, TANEAN & DAVIS**      **THE SUNSHINE BOYS  
WITH A DARK CLOUD**

## SEASON'S GREETINGS



# MAXIE AND GEORGE



COMPLIMENTS OF THE SEASON



# Scotty Friedell and Cecil "Curls" McCann



JAMES E. COOPER'S "HELLO 1922"

1921-1922

## GREETINGS

May The God of Peace Be With You All, for "God Is Love"

CHICK  
**YORK**

"THE OLD FAMILY TINTYPE"

ROSE  
**KING**

ORPHEUM CIRCUIT

**THEN AND NOW**

In last year's Christmas issue of the CLIPPER, there was published an article by James Curtin, the veteran manager, who quoted from one of his old books, the salaries of various actors and actresses who had from time to time worked for him.

Since the publication of the article, the CLIPPER has received an almost innumerable number of letters from various parts of the country, asking for a copy. Many disputes regarding the salaries of the various artists listed have resulted in bets which the CLIPPER has been asked to decide. In view of these facts the article is reproduced herewith:

It may prove interesting reading to some of our present-day managers to compare the salaries paid now and those we paid at the London Theatre, on the Bowery, some twenty-five years back. And some of those artists are today stars on Broadway, others are show owners, while many have crossed to the great beyond.

I herewith present the names of those who were then known as headliners. The London Theatre played the burlesque shows of that time, and when we could not get a burlesque show, we played variety now known as vaudeville and used ten acts an afterpiece. The actors, in addition to their act, took parts in the afterpiece and we were limited in the cost of the show. Our limit was from \$450 to \$600 per week. If you went above that, you were liable to lose your job. How much of a show could you get for that money now. And acts had to be headliners then to get into the theatre at all.

Compare the following list with the present-day salaries:

Russel Bros.	\$125
Harry Morris	60
Pat. Rooney	100
Harry and John Kernal	125
McIntyre and Heath	125
Weber and Fields	65
Gus Hill	125
Roger Bros.	50
Maggie Cline	50
Sam. Devere	100
Al. Reeves	45
Harry Thompson	25
Mathews and Bulger	60
Lawler and Thornton	40
Jimmie Hoey	40
Sherman and Morrissey	100
John T. Kelly	125
Ira. Pain	125
Leclare and Leslie	60
Horse Shoe 4.	125
Manchester and Jennings	70
St. Felix Sisters	90
Estelle Wellington	30
Muldoon	125
Elinore Sisters	40
Al. Lubin	25
Sam. Bernard	40
Schoolcraft and Coes.	150
Bryant and Hoey	80
4 Comets	100
Gordon and Lick.	60
Minnie Lee	35
Annie Hart	35
Frank Bush and wife	100
George Murphy	40
Richmond and Glenroy	70
Lottie Elliot	50
Wood and Beasley	40
Shaffer and Blakely	100
American Quartette	80
Musical Dale	60
Lester and Allen	125
Haines and Vidoéque	100
Conroy and Mack	75
Imro Fox	30
Morris Cronin	30
Murphy and Mack	100
Master Dunn	40
Neil Smith, Wife and Dog	60
The 4 Lamonts	75
Fred Huber and Wife	60
Emerson and Cook	80
Jim. McAvoy	25
Lizzie Conway and Family	70
Connors & Collins	50
Nellie Parker	35
Joe. Pettingill	20
McAvoy and Hallen	30
Glenroy Bros.	50
Keating and Flynn	70
Phil and Crissy Sheridan	70
Campbell and Shepp.	60
Herbert Bros.	100
Kelly and Murphy	60
Cooper and Stewart	60
Rice and Barton	60
Lowry and Evens.	50
Major Burk	25
Hastings and Marion	50

# JOE WILTON

Merry Christmas

In Burlesque, I'm the only actor I know  
of who has not received an offer from  
the Shuberts.

MERRY CHRISTMAS  
**NELLIE NICE**

SECOND SEASON PRIMA DONNA HURLY BURLY.  
THANKS TO JOE WILTON

MERRY CHRISTMAS  
**GUS DREYER**  
1482 BROADWAY, NEW YORK

Jimmie Hoey	40
Sherman and Morrissey	100
John T. Kelly	125
Ira. Pain	125
Leclare and Leslie	60
Horse Shoe 4.	125
Manchester and Jennings	70
St. Felix Sisters	90
Estelle Wellington	30
Muldoon	125
Elinore Sisters	40
Al. Lubin	25
Sam. Bernard	40
Schoolcraft and Coes.	150
Bryant and Hoey	80
4 Comets	100
Gordon and Lick.	60
Minnie Lee	35
Annie Hart	35
Frank Bush and wife	100
George Murphy	40
Richmond and Glenroy	70
Lottie Elliot	50
Wood and Beasley	40
Shaffer and Blakely	100
American Quartette	80
Musical Dale	60
Lester and Allen	125
Haines and Vidoéque	100
Conroy and Mack	75
Imro Fox	30
Morris Cronin	30
Murphy and Mack	100
Master Dunn	40
Neil Smith, Wife and Dog	60
The 4 Lamonts	75
Fred Huber and Wife	60
Emerson and Cook	80
Jim. McAvoy	25
Lizzie Conway and Family	70
Connors & Collins	50
Nellie Parker	35
Joe. Pettingill	20
McAvoy and Hallen	30
Glenroy Bros.	50
Keating and Flynn	70
Phil and Crissy Sheridan	70
Campbell and Shepp.	60
Herbert Bros.	100
Kelly and Murphy	60
Cooper and Stewart	60
Rice and Barton	60
Lowry and Evens.	50
Major Burk	25
Hastings and Marion	50

# “DIMPLES” DOLLY MORRISSEY

*The Prima Donna*



ABE REYNOLDS REVUE



*Yuletide Greetings*

1877

1921

HYDE AND BEHMAN  
AMUSEMENT CO.



AEOLIAN HALL

33 WEST 42nd STREET

NEW YORK

# SEASON'S GREETINGS



**"Twinkle Toes"**   **"Jingle Jingle"**  
**"Harvest Time"**   **"Cuddle Up"**  
**"Peek-A-Boo"**

LILLIAN OLGA  
**LESTER** AND **WOODS**  
INGENUE SOUBRETTE

*The Season's Greetings, 1921-1922*  
**"FLASHLIGHTS OF 1921"**

**DICK DUFFEY** and **ADELE KELLER**  
in VIA TELEPHONE

Direction FRANK EVANS



**OPERA SINGERS IN BURLESQUE**

By J. L. D.

"Just why a couple of young artists, with truly exceptional voices, who might well grace the Metropolitan stage, should change their names and suddenly go into Burlesque, when apparently on the threshold of notable careers, is something of a mystery." — is about the way a composite paragraph would read, if all the comment of press and public were thrown together into one, since we committed "artistic suicide" (that's what our long-haired friends down in the village call it) last August and "passed on" from that more artistic world of concert and opera to join the cast of a Burlesque show, known as "Tit for Tat," now playing the Columbia wheel. May I say, in passing, that we are quite happy now in this "lower realm" of art.

The one question, all along the route, so far, has been, "What are you fellows doing here?" Thanks all around for the compliments, but since our radicalism seems mysterious we readily offer explanations, but no apologies. The following represents about ten years' experiences for each of us.

We became very much disgusted with unscrupulous managers of musical artists, blackmailing claquees, certain musical weeklies who employ like methods, vocal teachers at anywhere from five to twenty-five dollars per, opera coaches at equally prohibitive fees, the demoniac jealousy that rages in all opera companies, the everlasting gamble and overwhelming expense of an artistic career, hypocritical society in general and about one thousand and six other things that the would-be artist must contend with in his long climb up the hill to success in this particular day and age.

There are our reasons for "retiring" at the early age of thirty ("art is long, etc.,") you know) to go out and make a living for our families, as well as for ourselves. Yes, we're both married and have something besides pet dogs running around the house. "Glory," a few tons of flattering press notices and a scant living were about all that we gleaned from the "artistic" life among the high brows yet there are several thousand musical fans throughout America, who know us under our real names, who had thought us long since "arrived" and most successful artists.

We leave "art" to the rich young bachelor, who can afford to spend several thousand dollars annually above what he earns, for about ten years before he can begin to realize any returns on his investments (if he ever does). Of the thousands who stake their all on a career, how many ever achieve "success"? I should like to know just what the percentage is of car-owners among professional singers who can boast even so much as an old model Ford runabout. I'm not mentioning that class who have the nerve to teach voice (the biggest swindling game on earth); they are in the limousine class. I'm only mentioning the conscientious singer who wins his livelihood solely from his singing engagements.

Some one may ask, "Why did these chaps choose burlesque? Why didn't they go into vaudeville or musical comedy?" We chose burlesque because it brings the biggest financial returns in the long run. The best singing years of a man's life, (on the average), are between the ages of thirty and forty, and since we are out now to make up for lost time financially, and no longer care a hang for "glory" and press notices, we merely chose the most lucrative field.

WISHING YOU ALL

A MERRY CHRISTMAS

AND

A PROSPEROUS NEW YEAR



# DAVE KRAUS

A MERRY CHRISTMAS TO EVERYONE

# ARLONE JOHNSON

The newspapers have approved of my work. Another success to the man who took a chance, Joe Wilton

UNDER THE SOLE MANAGEMENT OF

**DAVID BELASCO**

SEASON 1921-22

**LENORE ULRIC AS KIKI**

A Character Study by Andre Picard

Adapted by DAVID BELASCO at the BELASCO THEATRE

**LIONEL ATWILL**

in "The Grand Duke"

A Parisian Comedy by SACHA GUITRY

English Version by ACHMED ABDULLAH at the Lyceum Theatre

**ON TOUR****DAVID WARFIELD**

in "The Return of Peter Grimm"

By DAVID BELASCO

**FRANCES STARR**

in "The Easiest Way"

By EUGENE WALTER

**"THE GOLD DIGGERS"**

A Comedy by AVERY HOPWOOD After Its Two Years' Run in New York

**"THE WANDERING JEW"**

(In Conjunction with A. L. Erlanger) The Wonderful London Success

By E. TEMPLE THURSTON

**BELASCO THEATRE**

CITY OF NEW YORK

Season's Greetings

# Henry Santrey

and

# Harry and Anna Seymour

# CLAUD AND FANNIE USHER

3rd SEASON

# "The Bide-a-Wee Home"



Season's Greetings to Everybody Everywhere

Director—TOM FITZPATRICK

# HOMER DICKINSON AND GRACIE DEAGON

WHO WILL BE SEEN SHORTLY IN A NEW PRODUCTION

SECOND SEASON UNDER MANAGEMENT OF LEE AND J. J. SHUBERT

WISH ALL A MERRY CHRISTMAS and A HAPPY NEW YEAR

Merry Xmas & Happy New Year  
to Everybody from

TRIXIE FRIGANZA

XMAS GREETINGS

# AUTUMN THREE

OFFERING AN ARTISTIC NOVELTY—  
ADDRESS N. V. A.

**FADING FILM STARS**

The moving picture stars of yesteryear, who were on the lips of every theatre-goer throughout the country, have practically all faded into oblivion, and the memory of their entertaining talents are as far remote from that same enthusiastic motion picture patronage, as though they had never occupied a place in screen-dom. With very few exceptions, the majority of the names who occupied prominent spots on the various billboards a decade ago, will not be found there today. They have either dropped out of motion pictures entirely, or are lucky to obtain a small role.

One of the most celebrated stars of his day, and by far the most popular in his line, was "Broncho Billy" Anderson. In fact, he was the first star to popularize the Wild West movies. He amassed a large fortune from the pictures, came to New York to undertake some theatrical enterprises which turned out to be decided failures. His attempt at a comeback was futile. The times had gotten away ahead of him; new men stepped in and took his place and to greater advantage. He was left by the wayside; journeyed back to New York and can be seen plying up and down the Gay White Way, with memories of a better day. Another one of the celebrated stars of a decade ago was Maurice Costello, who possessed a motion picture talent to a high degree and was also considered very handsome, has passed from filmdom and is heard of no more.

Other time honored stars who are unheard of to-day in the films are J. Warren Kerrigan and Francis X. Bushman.

Among the fallen film stars of the fair sex we have an innumerable number. Lillian Walker, who was the most popular screen favorite ten years ago, cannot find anyone willing to star her in a picture and, to say the least, her efforts to even get an unimportant role are very difficult. Times and methods have changed but she has not changed with them. And there is Edith Storey, who also played a prominent part in the movies of a decade ago, but her fame died as did her colleagues.

The moving picture game, like all other enterprises, has changed decidedly from what it was ten years ago. To-day we hear of a great many stars who have been advertised to a great extent but do very little performing, while the movie stars of yesteryear were not these over-advertised studio pets. They were popular because the public delighted in seeing them on the screen, their popularity was won through their screen ability. The falling of a great many of these screen stars can be attributed to personal vanity, more than anything else. These stars were of the belief that they were so popular and very great artists, whom the theatre-going public went to see merely to witness them walk across the screen. Few of them realized that a masterpiece was a matter of luck and that a happy combination of circumstances that made them the idol of the motion picture world one year might never be repeated.

Once in the pictures, it is a comparatively simple matter to become a movie star, but to remain there is the difficult task. The movie stars of to-day are deserving of all the praise they receive and a chat with them will convince you that it is no easy thing to keep in the limelight without hard work.

**PRESCIENCE**

*By Alfred Bryan*

I heard Paderewski play  
And through the passion of his melody  
There ran some golden thought of you  
For I was listening and I knew  
    'Twas you.

And in the sunset Turner drew  
I saw the fire of your desire  
Flame up and die, without a flaw,  
For I was watching and I saw  
    'Twas you.

And you were in the Carmen song  
When Calve sang and passion cried,  
'Twas you who killed, 'twas I who died.  
So oft I dreamed it, and I knew  
    My Dream—come—true.

**FLORENCE WALTON**

Wishes Her Friends

A Merry Christmas and  
Happy New Year

Direction—Harry Weber

**HARRY SEYMOUR**

Dancing this year      Thanks to Dot Barnette

**ROSE ALLEN**

With Kelly and Kahn's Cabaret Girls      Fifth Season

Yuletide Greetings

SEASON'S GREETINGS TO ALL IN BURLESQUE AND VAUDEVILLE ALL  
OVER THE WORLD

**EVELYN CUNNINGHAM**

1921-1922

STEP LIVELY GIRLS

SEASON'S GREETINGS TO ALL

**FORREST HUTTON**

PRIMA DONNA "GROWN UP BABIES"

SEASON 1921-1922



# KITTY WARREN

AM SPENDING A PLEASANT SEASON  
With JACOBS and JERMON'S  
GOLDEN CROOKS

MY BEST WISHES TO ALL

By the infallible steps of progress always a real live and successful proposition.

Starring with CHAS. B. COCHRANE'S production at the Oxford Theater,  
London, England.

# PARISH & PERU

LONDON REPRESENTATIVE

ALVAH F. CHUMM

LYRIC CHAMBERS, 27 SHAFTESBURY AVE., LONDON, ENG.

Exclusive Material by BERT MARION, 268 West 43rd Street, New York City

**KELLY WRITES A LETTER**

Anthony Paul Kelly, the picture scenario writer, is in a jam with Fannie Hurst, the author, who last week filed a protest in connection with the picturized version of her story, "Star Dust." Miss Hurst, in private life Mrs. Jacques S. Danielson, said that the picture "Star Dust," was supposed to be taken from a story she had written, but that the picture was full of cheap and trumped up situations.

This statement evidently got a rise out of Mr. Kelly, who wrote the scenario of "Way Down East," and other big successes and he came back at Mrs. Danielson, in a letter to W. A. Clark, of the Hope Hampton Productions, Inc.

Mr. Kelly declared in his letter, which was made public last week, that the motion picture "Star Dust" was merely "suggested by" the Fannie Hurst novel, "Star Dust"; that no attempt was made to follow Miss Hurst's story, and that Miss Hurst was fully aware of this fact, making her public protest only because she desired "a fresh splurge in print."

"Miss Hurst," writes the scenario writer, "has expressed dislike for my story in no uncertain terms. Her statement in this respect seems to reflect her honest opinion, and I accept it as such. I do hope that Miss Hurst, in return, will do me the favor of believing me when I say that her written estimation of the merits of my story are too mild and laudatory for me to apply to an expression of my opinion of her flaccid, inept and laborious effort."

"There is a caption at the very beginning of the picture that clearly and distinctly states that the story about to be unfolded was suggested by Fannie Hurst's story, "Star Dust." I choose to believe that Miss Hurst was and is thoroughly aware of all this, but so great was her craving for publicity and so excellent the opportunity to obtain it, that she deliberately ignored all sense of fair play."

Mr. Kelly expresses the opinion that "Miss Hurst is the type of author that demands an extremely large sum for the right to film a story and then insists that the story be produced in an 'artistic' manner that would doom the picture to the commercial cemetery beforehand—in short, a person who wants to eat her cake and yet have it also. Her action can appear to be nothing else than a shabby play for publicity—a play that should be exposed because it bears overwhelming evidence that it was premeditated upon and personally engineered by Miss Hurst herself."

**THE TICKET SELLER**

You see him through a little hole,  
The ticket seller bold;  
A monarch, in his rigid air,  
To sympathy quite cold;  
It never could be that he was  
A youth—he's always old.

He gazes at you with an eye  
So critically stern;  
Replies severely to the facts  
That you desire to learn;  
The visage of a deadhead he  
Can readily discern.

He takes your dollars with a twist  
That's born of constant use;  
Slaps down your ticket and the change  
Without the least excuse;  
Though money's tight he slings it 'round  
In manner very loose.

And so the stream goes ever by,  
And through the window small,  
With whirling brain he still must sigh  
And, smiling, answer all;  
The hardest work of Adam's kin  
Yes, ever since the fall.

Have pity on him, ladies fair!  
Have pity, deadheads bold!  
Have pity for the man whose brain  
Is prematurely old!  
Whose worries and perplexities  
Are great and manifold.

Saint Peter has no post like this,  
Had he this questioning line—  
Those thousand queries to expound  
And answer, I opine  
That even his position old  
Saint Peter would resign!

E. M.

**CHORUS GIRL SENTENCED**

Josephine Shea, eighteen, of Worcester, Mass., pleaded guilty to grand larceny last week and was sentenced by Judge Talley to imprisonment in the Bedford Reformatory.

Although only eighteen years old, Miss Shea has established a record for waywardness. Her arrest a month ago followed the theft of four fur coats valued at \$6,400, as well as a necklace valued at \$600 from the room of Helen Shipman, in the Thorndyke Hotel.

According to Mary Shea, the mother, the girl had been sentenced to the Industrial School at Worcester, and had run away, joining a burlesque show in Pittsburgh and coming later to New York.

**A Merry Christmas to All**

# JOSIE FLYNN

*and her*  
**Fashion Minstrels**

**MERRY CHRISTMAS and  
HAPPY NEW YEAR**

# Andrew and Ruth White

**Doing Very Well with JAZZ BABIES**

**Merry  
Christmas**

**JACK REID**  
**And his "RECORD BREAKERS"**

**MERRY CHRISTMAS AND A HAPPY NEW YEAR**

JOHN

# BARRY—DOUGLAS

GEORGE

WALTER

# LA FOYE

**BON TONING IN NEW ENGLAND**



Greetings and  
Salutations to All



# PATRICOLA

# THE 2 FRANKS HUNTER AND SILK

"AIN'T I A HOUND"

"ATTA BOY, HORACE"

KEEPING THEM IN GOOD HUMOR ON THE COLUMBIA CIRCUIT  
WITH THE BIG JAMBOREE.

HOLIDAY GREETINGS 1921 - 1922

# EUGENE LALLA

ENGLISH COSTER COMEDIAN

Wishes all his friends in and out of show business  
A Merry Christmas and a Happy New Year

Am now connected with  
St. John's Hospital, Brooklyn  
Eugene Lalla, Arthur Kane, R.N.O.N.

**"THE RETURN CHECK"**

I often have thought what significance lies  
In the check that you get at the door.  
When, to visit a friend, from the play you  
arise  
And thro' it gain entrance once more.  
There are shows tho', in life, where this  
rule doesn't hold,  
Where your hopes and your fortune  
meet wreck;  
Your love has proved false, and to leave  
her you're told,  
Here's where you get no return check!

When Adam in Paradise had a front row,  
Found everything heart could desire;  
But then he was tempted—the sequel you  
know—

At least, if you don't, please inquire.  
They told him to leave, and instanter he  
left;

Oh, his troubles were more than a peck!  
Of all the sweet joys of the garden bereft,  
He vamoosed, with no return check!

To manhood you grow, and look back with  
a sigh  
On childhood's delightful domain.  
The visions it held have forever gone by,  
And live but in memory again.  
You think of the loves of your boyhood  
so fair  
When pleasure was still at your beck;  
Oh! Bright land of childhood, you long  
to go there,  
Alas, you have no return check!

You muse o'er the comrades who fell by  
the way  
What jovial hearts had the boys  
Yet here you are pattering on, day by day  
Through life with its troubles and joys.  
But the time for departure grows briefer  
each day,  
Tho' laurels your brow may bedeck,  
So, guard well your seat in the golden  
parquet  
For, boys, there is no return check!

E. M.

**THE SCENE SHIFTER**

It is the old scene shifter,  
A grave old stager he;  
Night after night he toileth  
Hard and steadily.  
I can't say he's an angel,  
Though wings near him you see!

Ah, what is rapid transit  
To what his hands can do?  
He takes you o'er the ocean  
In seconds one or two;  
From winter back to summer  
You sail in moments few.

A hovel or a palace  
He gives you at command;  
He whistles and no wizard  
Could give you change more grand  
With one decisive motion  
Of his majestic hand!

What cares he for the actors?  
Of slight importance they,  
Poor, idle, passing factors,  
They're only in the play.  
Go ask him, if you're doubtful—  
"Why, I'm the show," he'll say.

Stage carpenters he'll notice  
In condescending mood;  
A super's his abhorrence,  
He quite ignores the brood;  
He haunts the wings and corners,  
Wrapt up in solitude.  
'Tis sad, I've heard the legend—  
Scene shifters never die!  
That all the ills of mortals  
Forever they defy;  
Because their business keeps them  
So near the pale blue "sky!"

But, some night in the future,  
That we'll ne'er live to see,  
The stage will wait that whistle  
He blows so cheerily,  
And for the old scene shifter  
Life's scene will shifted be.

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MERRY CHRISTMAS and A HAPPY NEW YEAR

# Tommy "Bozo" Snyder

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YULETIDE GREETING TO ALL  
"THAT" STRAIGHT MAN

## CHARLIE RAYMOND

NOW WITH BERT BAKER IN VAUDEVILLE BUT BERT IS GOING TO ENGLAND THIS SUMMER, SO WILL BE AT LIBERTY NEXT SEASON AND "THE YARD AND A HALF OF SPEED"

## "WEE" MARY McPHERSON

SOUFBRETTE DE LUXE WITH W. S. CAMPBELL'S WHIRL OF GIRLS CO.

ALSO CAN BE TALKED TO FOR NEXT SEASON—WHO WANTS US?

CHRISTMAS GREETINGS—ME TOO

## RUTH ROYE

Direction of HARRY WEBER

Season's Greetings

## JIMMIE COOPER

And his BEAUTY REVUE COMPANY

WISH YOU ALL A MERRY CHRISTMAS AND A HAPPY NEW YEAR

MERRY CHRISTMAS AND A HAPPY NEW YEAR

## Dan Caslar and Beasly Twins

THANKS TO ALL OUR FRIENDS

## DAN CREEDON & DAVIS VIOLA

in "YOU MAKE ME MAD"

A MERRY CHRISTMAS TO ALL

B. F. KEITH VAUDEVILLE

DIR.—H. BART McHUGH

**SONGS OF LONG AGO**

Christmas, the oldest holiday in the world—a day for thought, goodwill and happiness. A day when the mind turns back on childhood days, when one thinks of the sweethearts before the time of matrimonial ventures. Thoughts of the boys on the "corner quartette," the collegiate days, when with the aid of a guitar and mandolin, the quartette of Romeos would go merrily on their way for a midnight serenade.

It puts the writer in mind of the songs he used to sing. The quartette went in strong for the sentimental verse, and immediately the song "Sweet Marie" comes to the mind.

"I've a secret in my mind, sweet Marie, A tale I would impart, love, to thee; Every daisy in the dell knows my secret, knows it well, And yet I dare not tell, sweet Marie. All the world is full of spring, full of warblers on the wing. And I listen, while they sing, sweet Marie.

**CHORUS**  
Come to me, sweet Marie,—Sweet Marie, come to me, Not because your face is fair, love, to see, But your soul, so pure and sweet, makes my happiness complete, Makes me falter at your feet, Sweet Marie."

Saccharine delight! None of the present day music is able to touch either the music, or the lyrics of this song, nor its companion song, "The Spanish Cavalier," a song crammed with romance, with the added value of a bit of moral advice thrown in.

"A Spanish Cavalier stood in his retreat, And on his guitar played a tune, dear, The music so sweet, he'd oftentimes repeat, The blessings of my country and you, dear. Say, darling, say, when I'm far away, Sometimes you may think of me, dear, Bright sunny days will soon fade away, Remember what I say and be true, dear."

Then the thought turns to those "far away" melodies, when the boy left his "Happy Home Down on the Farm," for a trip to the big town, and the first song he learned there was "After the Ball Was Over." Those two melodies, with their wonderful melodies, harmony, and thoughts, were near the perfect mark.

"When I was a boy I used to dwell in a home I loved so well, Far away among the clover and the bees, When the morning glory vines round the cabin porch did twine, And the robin redbreast sang among the trees. Many weary years have passed since I saw the old home last, And mem'ry dear steals o'er me like a charm, Every old familiar place, every kind and loving face, In my boyhood's happy days down on the farm."

Then the seductions, the glamour and the charm of city life, and the boy sang:

"After the ball is over, after the break of morn, After the dancers are leaving, after the stars are gone, Many a heart is aching, if you could see them all, Many the hope that has vanished, after the ball."

The dreamy eyes of someone's sweet heart prompted this verse, "Far Away in mem'ry's valley steals my heart in sweet delight, To my little sweetheart Allie, who was once my life and light. She has left me sad and lonely, tears unbidden come at will, She has left me only—dreamy eyes that haunt me still! She has left me sad and lonely, wandering down life's rugged hill, She has left me nothing, only—dreamy eyes that haunt me still!"

Then followed "No One To Love," based on the same "dreamy eyes." The tune?—

"No one to love, none to caress, Roving alone in the wild wilderness; Sad is my heart, joy is unknown, For in my sorrow I'm weeping alone. No gentle voice, no tender smile Makes me rejoice or my cares beguile."

Then comes the style of song that has come down to us through the ages,—the "Mother" song. Even to-day, when Mothers are a little less appreciated than in years gone by, the artist who sings a song about "Mother" is always sure of a strong hand approval.

Some of the songs, returning in the memory, put the "Hallows," the "Juanitas," "Kathleen," etc., ad infinitum, way back in the storehouse. Songs such as "Boys, Listen to Your Mother," "Be Kind to Mother When I'm Gone," "Just to See Mother's Face Again," "Why Does Mother Stay So Long," "As I Sat Upon My Dear Old Mother's Knee," and "Kiss Me Mother, Kiss Your Darling," besides countless others of the popular maternal tributes, are still popular. Most of them voiced such honorable and tender sentiments as these:

"I'm not ashamed to call her Mother, Even though her hair is turned to gray, I'm not ashamed to call her mother Here upon the crowded street to-day. I've come back to cheer her lonely heart, girls, I've come back to cheer her lonely heart, bright, I've come back to bask in her sweet smile, girls, I'm going home with her to-night." What a song!

Songs like those here written in the memory forever—never die! As you sit around your Christmas table this year, think on these songs, which are guaranteed to bring back memories of the childhood days,—and will incidentally help you to look forward to a cheery and well filled season.

C. E. R.

**SEASON'S GREETINGS****ADA LUM****Passing Review****1921-1922****A MERRY CHRISTMAS TO ALL****FROM****Joe Oppenheimer & Griff Williams****PRESENTING****Miss New York, Jr.****WITH****EDDIE COLE****THE FASTEST SHOW ON THE WHEELS!****Monica M. Redmond****LEADING LADY****"GIRLS DE LOOKS"****1921-1922****BETTY PALMER****Soubrette**

Haven't been out of the Clipper Christmas issue in four years. So here I am again. Happiness to all!!

**Jazz Babies**

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MERRY CHRISTMAS AND HAPPY NEW YEAR

**JOSEPH K. WATSON**

P.S.—To Whom It May Concern:

I hereby announce that my contract with Mr. Barney Gerard terminates at the end of this season.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL MY FRIENDS

**JUVA MARCONI**

**JOE LANE and PEARLE HARPER**

MERRY CHRISTMAS and A HAPPY NEW YEAR

TO FRIENDS IN AND OUT OF THE PROFESSION

A MERRY XMAS TO ALL

**ROSE TAYLOR**

**W<sup>ITH</sup> GIRLIE AND CYCLONES**

JOHNNY BROWN  
WILFRED BLANKS

IRA GREEN  
TOMMY BROOKS

## Vaudeville in Cafeteria Style

By FLOYD B. SCOTT

Vaudeville served in cafeteria style—help yourself and go and come when you like—has been carried on with conspicuous results by the Orpheum Circuit. In the year just closing, a marked advance in perfecting this new policy is accredited among its many achievements. Two of the most magnificent theatres in the United States, the Hennepin in Minneapolis and the Mainstreet in Kansas City, have been built and opened this year, and before the new year hardly will have opened its eyes three more great amusement palaces will be operating under the same policy, in Los Angeles, San Francisco and Oakland.

It is the continuous performances of high class vaudeville and carefully selected photoplays—amusement for the masses at prices ranging from ten to fifty cents with no seats reserved—that constitutes this cafeteria style in vaudeville, as it were. The more conservative, or formal policy of two shows a day, which might be referred to as the table d'hôte vaudeville, still flourishes in cities where these houses on the Junior Orpheum Circuit have been established. Each house represents an investment of more than one million dollars. Could there be a better example of the stability of the Orpheum Circuit and its attractions?

Glancing back, one fancies he can see how this Junior Orpheum Circuit came into existence. It was after the great State-Lake Theatre, Chicago, opened its doors, March 17, 1919, with such a riot of success. From all parts of the United States theatrical men focused wide-eyed attentions upon the amazing results of the Orpheum Circuit's innovation. A bright new star, illuminative and picturesque in its brilliance, shone among congested constellations, just a little brighter than all the rest. Its lustre would not wear off, and it

became brighter and brighter as it grew. It was the guiding light, the pilot, that emblazoned the path for what was to follow—a circuit of theatres devoted to continuous vaudeville and photoplays. It spread its searching rays near and far and with productive results. To strongholds of the Orpheum Circuit came reinforcements, as it were, and in many of the Orpheum cities there are now two of its great palaces of amusement, neither conflicting with the other.

Amusement for the masses was the sole idea of the Junior Theatres of the Orpheum Circuit. Long before the State-Lake was built the executives had conceived the idea of combining vaudeville and photoplays into an offering, continuous in performance, for theatres where a popular-priced scale would prevail. It was their purpose to make the programs appealing to all and that they should be given on a much higher plane than was the custom anywhere in this country. The theatres to house this form of entertainment, were to be built with comfort and convenience as the keynotes of construction. Fine music, also, was to be a feature. And these plans were carried out with the State-Lake and have been extended into the theatres that since have followed. They represent the last word in theatrical construction and offer patron and performer every conceivable comfort and convenience. Courtesy and attention are the watchwords with which they are operated.

In tabulating accomplishments in the amusement world for the past year, including also what it has done before and is going to do, the Orpheum Circuit, in serving theatrical menus in cafeteria style and in such palaces of amusement, occupies a separate epoch in history of the theatre.

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*and his*

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## Christmas Greetings



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Vaudeville's Leading Farcical Comedians

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PAT ROONEY PRESENTS

**JOSIE ROONEY & CO.**

In "A CAFE HONEYMOON"

With JACK SMITH and BOBBY NELSON

U. B. O.—Playing!

December 21, 1921

## THE NEW YORK CLIPPER

55

**A GOOD PROPHET**

The prophets are not all dead. An extract from an Albany newspaper printed many years ago, clearly shows the foresight of the writer who said in his article:

"Placed under the right theatrical specialist, Miss Starr might become a great actress."

For Miss Starr those years were laden with the fruit of incessant toil. Her present high rank on the American stage is not the result of accident; she has labored assiduously, and, as she is the first to admit, was fortunate in attracting the attention of David Belasco at an early and impressionable period of her career. Mr. Belasco proved to be the right theatrical specialist.

Albany's prophet, it should be added, based his appreciation on substantial grounds. In the course of that engagement at the Leland Opera House upward of twenty plays were produced and Miss Starr had a part in no fewer than fifteen. This was quite at the threshold of her stage career, and it is interesting to learn how she set about to get a position on the stage.

Those who had seen Miss Starr in plays produced under the auspices of the Unity Club of Albany, believed that she had a future for the stage. One day after turning back a dozen times, she finally mustered courage and found her way to the reception room of the Ten Eyck Hotel, where the manager of the local company resided. The latter was in no mood that morning to see stage-struck girls. He had during the season refused a score, and he entered the reception room with a scowl on his face and a sentence of refusal on his lips. But Miss Starr's little introduction speech changed his mind. In a frank, open manner she told him that some of her friends believed she might be able to earn her living on the stage. She was not stage-struck and looked on the matter not in a sentimental light but merely as one of business. If he would be so kind as to give her a hearing, she would be very grateful, and if he decided she was unfit for the stage, she would turn to some other line of endeavor.

The manager finally gave her permission to witness the rehearsals and she was present every morning for ten days. One day he called on her when all had left the theatre, to speak the lines of a part which he had previously given her. After she had read one speech he engaged her.

**THE TREASURER**

Ah, how we raise the hat to him!  
How great he seems to be!  
We bow unto the manager—  
But here we crook the knee!  
We peep into his little box,  
With ever anxious eye,  
He grows in mightiness each day  
Until the week goes by!  
  
We know the shekels are about  
When he is smiling sweet;  
We tell it by his jaunty gait  
As he comes down the street!  
We wonder if his purse will last  
Until the ghost shall walk;  
And if, when salaries are due  
He still can toe the chalk!  
  
We watch him, as a cat the mouse,  
When one night stands are ours;  
How often then our little path  
Is not a path of flowers!  
But when the landlord looks on him  
In undisguised delight,  
We know there's breakfast in the morn  
As well as beds at night!  
  
Oh, Treasurer! Bold Treasurer!  
We place our faith in you;  
Still smile as you were wont to smile,  
When salaries are due!  
Of all the joys you are the best!  
More pow'r unto your purse,  
For still we're linked in golden bonds  
For better or for worse!

A. R. R.

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- F. F. Proctor's Leland Theatre, Albany
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# JOE KELSO HARRY

WERE GOING TO PUT AN AD IN, BUT CHANGED  
THEIR MINDS

**A MERRY CHRISTMAS  
AND  
HAPPY NEW YEAR  
TO ALL**

MERRY XMAS TO ALL  
**ERBA ROBESON**  
With "BLOSSOM TIME," Ambassador Theatre, New York

Holiday  
Greetings

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**SAM**



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Direction—THOS. FITZPATRICK

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**GEO. EDWARDS and JANOT MABELLE**

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A Merry Christmas and  
a Happy New Year  
to My friends

# JOE LEBLANG

CHRISTMAS GREETINGS TO ALL

## BURKE AND BURKE

BERTHA BURKE, GEORGE HILL

in "A Western Union Flirtation"

Direction MICKEY CURRAN

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and Happy New Year

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TIME

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Greetings  
to All  
STATE THEATRE, NEW YORK. LAST HALF OF THIS WEEK.

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TO ALL

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*Fox Trot Sensation*

**"WHO"**

BELIEVED IN YOU?

## Confessions of a Vaudeville Author

By HOWARD J. GREEN

In recording the confessions of a vaudeville author, one can hardly be expected to furnish the same thrills to the reader that could be gleaned from "The Confessions of a Ziegfeld Follies Girl," or from "An Ex-Bartender as I Knew Him." But nevertheless, the writer of vaudeville acts has his trials and tribulations, probably not as colorful as the others mentioned, but in any event, just as plentiful.

There is no applause for the vaudeville writer. Many a time and oft his work is unprogrammed, and never does the vaudeville fan cry for "Author." His job, to the outsider, looks varied and always interesting, but, in reality, it often simmers down to a dull and stupid routine.

Vaudeville writing is not as much a matter of inspiration as of perspiration.

When the trainer of a troupe of seals, stalks into the office of a writer of variety acts and orders a clever opening to be written for his seals so that his act will be different from all other seal acts, inspiration is impossible. The only way that a vaudeville author can perform the miracle for his client is to take off coat and vest, nail himself next to the typewriter and plug away for dear life with a bottle of gin at his side—if he is lucky enough to know where to get it.

The vaudeville author must be as versatile as a movie hero, maid-for-all-work and property man of a country stock theatre, rolled into one. He is the theatre's jack-of-all-trades.

His daily schedule is somewhat as follows:—At one o'clock he is writing a song modeled after "Strolling Down the Avenue," for a man and girl who require a new opening number. At two o'clock, he is "putting a punch" into an original dramatic playlet where the husband returns to find his wife in the arms of another man! At three o'clock he turns his attention to Jensen's Encyclopedia of Comedy to cull some gags for a monologist, who wants more quips similar to the one about his stupid friend who thought that Rex Beach was a summer resort.

At four o'clock he is writing a dramatic finish for an acrobatic team. At five o'clock he is concocting a lyric for a new girl act and thinks he is original when he rhymes "spoon" with "June," and "girl" with "whirl." At six o'clock he is in reality ready for an enforced rest at Stern's Sanitarium, but instead he must spend his evening at one of Eli Sobel's vaudeville houses in Wheredoyoucallit, N. J.

King Solomon once said—long before the days when Frank O'Brien and Lee Stewart took to golf and shortly before the birth of John A. Robbins and Fally Marcus,—that there is nothing new under the sun. The vaudeville performers take constant issue with the old King and are continually besieging the offices of the vaudeville author for new ideas.

"The wife and I need a new act," says John Out-of-Work, who has just been turned down by Benney Piermont, chief cohort of the Sheedy office. "In the act we're doing, the wife enters and drops her handkerchief; I come on and pick it up and then we go into a number. Piermont says he saw this business done last season and that we should get something new," whereupon John suits his action to the words by helping himself to one of the author's new cigars.

"We don't want to enter with a song," he continues, "and we don't want to enter with talk. We don't want to enter from the center, nor from the side, so dope out something new for us in the way of an entrance."

Then the vaudeville author gets to work, gives birth to a wonderful idea in which the two enter swinging on a trapeze from above, but the idea is found impractical, and the prospective client leaves the office disconsolate.

Finding something new is no easy task, because every vaudeville writer has his ears to the ground for approaching signs of any new event that might lend itself to theatrical treatment. The result is the new joke of today is the chestnut of tomorrow.

Not only is the vaudeville author supposed to find things that King Solomon deemed impossible, but in these days of "booking congestions" (hated words!) he is often called upon by his client to get an opening for the new act he has written. It usually turns out that as a booking agent he is a good author.

Far harder than the actual writing of a vaudeville act is getting it to play, and finally—when Al Dow books it at Jerkwater Junction for the Plimmer offices—the vaudeville author is "a poor boob who never could write any clever stuff" (if the act fails to succeed), or "a guy who never gave me any more than the bare idea" (if the act meets with success). At least that is how the vaudeville performer views it and many times the vaudeville author feels that they are playing him "both ends to the middle."

But, after all, the vaudeville author must appreciate the implicit faith that the performer puts in him, blindly waiting for a satisfactory result after signing a contract and paying an advance to the scribe. Many times then the vaudeville author is confronted by the actor with the question: "How do I know your work is going to be satisfactory?"

As a vaudeville author giving away the secrets of his craft, the writer thinks that the only way satisfaction can be assured is to demand an iron-bound contract from the vaudeville author constructed along the lines of the following formula:

For and in consideration of the sum of One Dollar the actor agrees to hire the services of the vaudeville author to write an act under the following conditions:

1. That the author gives his solemn word that Joe Miller and "Madison's Budget" have no place in his library.

2. That no songs starting with "Hello, hello good people, we're here to entertain you" shall find their way into the act.

3. That no reference to prohibition, mother-in-laws, Wm. Jennings Bryan, women on juries, the League of Nations, and the American flag shall be made in the script.

4. That nowhere in the script shall the following gag be inserted:

She—Who was that lady I saw you with last night?

He—That wasn't a lady, that was my wife.

5. That the actor shall keep the author supplied with the addresses of all reasonable priced bootleggers to insure the completion of the script within a reasonable time.

6. That in reading the script to the actor the author will not be allowed to laugh at his own jokes.

7. That the author will sacrifice his royalties if in any part of the act he suggests that the performer stand close to the drop and be hit with a slat from behind.

8. That the author agrees to make all changes in the script that shall be considered necessary by the agent, the agent's assistant, the hundred or more bookers, the hundred or more booker's assistants, the house manager, the assistant house manager, the head usher, the property man, the other performers on the bill, and the relations and friends of any of the above-mentioned.

So endeth the confessions of a vaudeville author. But, withal, vaudeville authoring is far better than responding to the call of Big Ben at 5:30 a. m. on a cold winter day to get up and drive a truck.

## Holiday Greetings

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**1921-1922**

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**"I KNEW HIM WHEN"**

By Con Winchman

Under the glare of Broadway's flare,  
On the Street of Many Sounds,  
From morning's light 'till close of night  
The actor makes his rounds.  
Some quite famous entertain us  
With their talk—and then:  
Mid music's lilt, with hats a-tilt,  
They shout: "I KNEW HIM  
WHEN—"

"Dy'e know the guy across the street,  
Who occupies the manager's seat?  
"Say listen, bo! I KNEW HIM WHEN  
He couldn't borrow five—or ten!"

"And the bird who owns the whole outfit;  
"I KNEW HIM WHEN he couldn't spit  
"For fear I'd catch him in the act.  
"And tell 'im of the brains he lacked!"

\* \* \*

You'll hear them say at break of day,  
As traffic hums and roars:  
"I KNEW HIM WHEN," and listening  
men  
Will open up old sores.

No matter the clime, or even the time,  
They stand upon the street,  
And much is told of fame they hold,  
And "olden days" so sweet.

\* \* \*

"Now take frinstance whatziz name—  
"He started young to beat the game;  
"Today he's 'there,' a big guy, see!  
"Howdee do it? Don't ask me!"

"Don't get me wrong, I hate to knock,  
"BUT, there's a nut who owned one sock,  
"And NOW he's got a lot of dough.  
"How he does it I don't know!"

\* \* \*

They know not how to reap or plow,  
They TALK, but never DO;  
Their favorite phrase is only a craze,  
For want of something new.  
What they've learned, the money they've  
earned,  
Would really make you cry;  
They speak of "fame" and then proclaim  
The "faults" of another guy.

\* \* \*

"Now look at me, I'm pretty wise,  
And yet they pick these dumb-bell guys  
To hold positions bossing men,  
I'm telling you, I KNEW 'EM WHEN!"

"Don't say I toldya, but see that man?  
"He used to drive a moving van!  
"He owns a circuit now, the bloke!  
"Believe me, pal, this world's a joke."

\* \* \*

How can improvement, or any good move-  
ment  
Be helped by such as these?  
The men they jest are doing their best  
By cheerfully trying to please.  
But one thing is certain, there's no one he's  
hurtin'—  
Referring to him who's a flop.—  
There's room on that ladder, but what  
makes him madder—  
There's no place for him at the top!

**"THE CHORUS"**

Just a slight remark I heard  
Of one who passed along,  
And pondered o'er each random word,  
And thought of Life's grand song—  
The song each man must chant alone  
Upon the road before us;  
Some as principals, the mass  
Are "only in the chorus."

Yonder trips a maiden fair,  
With dress superbly grand,  
And bearing such a queenly air,—  
The finest in the land.  
Beside her fragile forms in rags  
(How fortune will ignore us!)  
There's the star, her sisters, see!  
Are "only in the chorus!"

Lolling in his carriage fine  
The millionaire appears,  
Spick and span, with gems that shine,  
He journeys through the years.  
But hark! The ambulance goes by,  
And this the thought comes o'er us:  
Yonder luckless, battered wretch,  
Is "only in the chorus."

Well, we cannot all be stars  
In Life's diverting show;  
Fate's dull barriers and bars  
The spirit oft must know;  
But let this kind, consoling thought  
To pleasant dreams restore us:  
Each may act a noble part,  
Tho' "only in the chorus."

M. R.

**"LAWFUL LARCENY" OPENS JAN. 2**

Samuel Shipman's latest play "Lawful Larceny," will open on New Year's night at the Republic Theatre. The play, which is under the direction of A. H. Woods, will feature Margaret Lawrence, Lowell Sherman and Allen Dinehart. In the supporting cast will be Felix Krebs, Gail Kane, Martha Mayo, Ida Waterman, Bijouette LaViolette, John Stokes, Frazier Coulter, Sarah Haden and John Sharkey.

**GRANT MITCHELL FOR VAUDEVILLE.**

Grant Mitchell, late star of "The Champion," a Sam Harris production, will desert the legitimate field, where he has been successfully connected for some years, for a tour of the Keith circuit.

Mr. Mitchell returns to vaudeville in a comedy sketch consisting of four people and will open the first of the year. James Devlin is agent.

**MEEHAN GOING TO LONDON**

John Meehan, formerly general stage director for George M. Cohan, is going to London to engage the cast and commence rehearsals for "The Tavern."

**ANATOL FRIEDLAND'S**  
*Fox Trot Sensation*  
**"WHO"**  
BELIEVED IN YOU?

**MERRY, MERRY CHRISTMAS**

and a

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INEZ de VERDIER—FEATURED**

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## And the Answer Was "Yes!"

By GLENN CONDON

(Written exclusively for THE CLIPPER)

"What? Me marry a common hoofer? Not on your life!"

Mayme De Puyster shrugged her shoulders in the most approved style.

"But, Mayme," urged Betty Wilmington,

her friend and confidante, "he's working."

"So are a lot of acrobats I know," re-

taliated the beautiful Mayme.

"Of course," she added, after a moment's thought, "he's not a bad sort, personally. In fact I suppose he'd be considered a great catch by some chorus dame. But me, a prima donna, with a future before me? Don't make me laugh, I just had a cup of tea."

"Say!" exclaimed Betty, getting her Irish up. "You ain't getting Ritzy, are you?"

"You know better'n that," answered Mayme, putting her arms around the other's shoulders. "I'll never get up stage. But I've got to be dignified and anybody that says marrying a hoofer is dignified has sure got a great idea of what's what."

"I didn't mean that," apologized her pal. "But when you rap the hoofers you're taking in a lot of territory. Wasn't George M. Cohan a hoofer?"

"Sure," interposed the prima donna, "but he had brains in his head, too. You don't see him hoofin' now, do you?"

"What's that?" exclaimed Betty, assuming a listening attitude. "Sounds like somebody coming up upstairs."

There was a knock at the door.

"It's Bill," announced Mayme. "Let him in."

Bill was escorted into the sitting room of the "two and a bath" Eighth Avenue apartment.

"How's everybody?" he said by way of greeting as Betty took his overcoat and hat and pointed to a chair.

"Fine," answered Mayme, "excepting for a bum eye from grease paint poisoning."

Bill jumped to his feet.

"That's it!" he shouted. "That's just it."

Both girls looked at him amazed.

"What's it?" retorted Betty.

"You're getting cuckoo," observed the other girl. "Better lay off that oxidized zinc they're selling you for gin.

"Listen, girls," said Bill, resuming his seat and leaning forward with an earnest look on his face. "I've got something that's going to make me rich. I've been working for two years on a new grease paint. What you said a minute ago proves that there's a demand for it."

"Ah, there's nothing wrong with the standard grease paints we've got today," advanced Mayme. "I wouldn't have a bum eye now if I hadn't listened to that goof of a comedian of ours who insisted that I try some new stuff he got from Germany or somewhere."

"Say," ejaculated Bill, in disgust. "I'm not knocking anybody's grease paint, but I'm telling you that the one I've invented will sweep the world. Everybody'll want it. It's something new. It's different, it's—"

"One more bottle here, doc," amusingly shouted Betty.

"Can the kidding," went on Bill, warming up to his subject. "I'm serious about this. You dames think because I'm only a hoofer that I come under the heading of a dumbbell, but I'll prove to you you're wrong. Now let me ask you a question," turning to Mayme. "You have to use cold cream to wash up with, don't you?"

"Certainly," she replied.

"All right then. The paint I've got eliminates all that. You put it on like any other paint, but when you take it off, you don't need any cold cream to do it with. You just rub it off with a towel."

"Yes, yes, go on." This from Betty.

"The big idea is that the paint is only colored cold cream. Get me? Cold cream—that everyone says is the finest thing in the world for the skin, and that's what my paint is made of. Now listen to me.

When you make up the first thing you do is to clean the face with cold cream. Right? All right. Then you put on the flesh. Then you probably stick on the No. 4. Then the rouge on the lips. Then you rouge the cheeks and blend it with the other. Then you put the blue on the eyes. Then you dope up the eye lashes and eyebrows. Then you get out the old toothpick and stick the little lump of red in the corners of the eyes. Then you shut your eyes and blow like a porpoise while you smother your whole map with powder. Right? All right. When you come off you use cold cream again to remove the paint, don't you? Well, now I'm getting to the point. With my paint you eliminate all that work. My paint, being made out of cold cream, you don't need to clean the face first. Just put the paint right on, then rouge your lips and line your eyes and you're through. When you come off you remove it with a towel, apply a little powder and you're ready for the street. And every minute the paint is on your face it's improving your complexion, because it's only cold cream and everyone knows that cold cream is a skin-builder; if you don't believe me, go and read the ads in the subway."

He paused a moment to let the selling talk sink in.

"Well," he continued. "How does it sound to you?"

"Bill," responded Mayme, walking over to him, "I said awhile ago that you were only a hoofer. I take it back. You're a genius. That idea of yours ought to make a fortune."

"And if it does," exclaimed Bill, who was always known as a fast worker, "will you marry me?"

"Don't rush me," she said with a smile.

"Say, honey," exuded Bill with fire in his eyes, "unless you'll marry me I'll drop the whole thing right now. That's the only reason I've been working on it. You think I'll be a hoofer all the rest of my life, but I wanted to show you I could do something else. Now give me your answer right now or I'll chuck the whole scheme."

"For Gawd's sake, encourage him," urged Betty.

"All right. Show me the stuff's O. K. and I'm yours."

Bill couldn't say anything for a minute but his actions spoke louder than words.

"I've made up a sample can of my paint," he told her after Betty had yelled "break!" three times, "and I'll have it at your theatre tonight before 7 o'clock. Will you make up with it and be the first to introduce it?"

"Sure," she answered. "Send it along and I'll give it the old try-out. I'll tell you whether it's the real dope or not."

Bill hurried away to fulfill his promise.

The scene now changes to the Columbia Theatre. In a front row aisle seat we find Bill. The overture is finished and the curtain goes up on the opening chorus. This brings on the principals, one at a time.

The chorus sings:

*And now a lady with body so loose,  
Our prima donna we'll introduce!*

Bill leaned right out of his seat.

"It's perfect!" he exclaimed to the man sitting beside him, who didn't know what it was all about.

There was no gainsaying the fact that Mayme's make-up was wonderful. Bill was in a daze during the rest of the performance. To him, the face of every girl in the chorus was the face of Mayme, and the ballet dresses were wedding gowns.

After the show Bill hastened to the N. V. A. Club, in the spacious grand lounge of which he had arranged to meet Mayme at 11:30.

Eleven-thirty came, and midnight, but Mayme had not put in an appearance.

"She's staying late," Bill mused to himself, "to tell the troupe about the new paint and the new partner."

(Continued on page 65)

## Thousands Hear Statements of

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AND  
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Fox Trot Sensation

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BELIEVED IN YOU?

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1921—1922

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A MERRY XMAS AND A HAPPY NEW YEAR

**THE ACTOR'S HOME**

Out of the tinsel and the glare  
There is a sweet home nest!  
The actor's heart flies fondly there  
From trouble and unrest.  
Aside he puts the phantasy,  
The unreal of the hour,  
For here are those he longs to see,  
And Love's bright spell of power.

A darling wife, whose charming spell  
Is like the sun's own beam,  
As she awaits him all the while  
With loving eyes agleam.  
The mimic scene to him how small  
How meagre to his soul,  
His wife to him is all in all,  
While seasons round him roll.

The little ones that climb his knee  
Are gems beyond all worth;  
In Life's short play he looks to see  
Each live to bless the earth!  
To do their kindly deeds and grow  
To benefit the world;  
With thoughts like these his heart doth  
glow,  
His smiles are joy impearled!

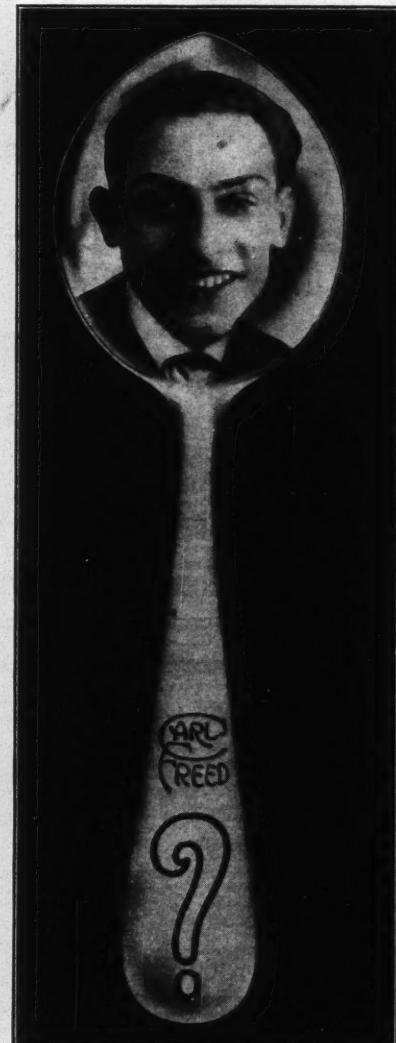
This is the play wherein he strives  
To win the heart's applause—  
Protector of his dear ones' lines,  
Obeying Home's sweet laws.  
God bless the actor's happy home  
And crown it evermore  
With simple joys that never roam  
Till Life's short play is o'er.

E. R.

**HONEST MAN IN SING SING**

OSSINING, Dec. 19.—Miss Gene Ennor a vaudeville actress, while recently appearing in a performance at the Sing Sing prison lost a valuable diamond from a ring but the stone was found five days later in one of the prison washrooms. That one honest man has been found among the crooks in the penitentiary came to light, when Robert Heans, serving a sentence for assault turned the stone into the prison office after finding it in the washroom. Heans received a five dollar reward.

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*Fox Trot Sensation*  
**"WHO"**  
*BELIEVED IN YOU?*

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110 EAST 87th ST., NEW YORK CITY

## HOLIDAY GREETINGS!

FROM

**CHARLES AND DUKE JOHNSON**  
DIRECTION—ALF. WILTON

Read THE CLIPPER Letter List

**THE ANSWER WAS "YES"**  
(Continued from page 61)

At 1 o'clock, however, he began to get frightened, and then suspicious.

He went to the phone and called her apartment. This was the conversation, according to the girl who listens in on everything:

"This you, Mayme?"

"Yeah."

"This is Bill. Whereinell did you go and why didn't you come to the club? I been waiting since 11 o'clock, and you never—"

"Oh, can that stuff. What do I want to see you for?"

"Say, you kidding me? I saw you tonight and, baby, that make-up was immense. Our fortune's made."

"You liked the make-up, did you?"

"Like it? It was marvelous. Didn't the bunch all rave about it?"

"Not half as much as I did."

"That's fine, but say, Mayme, why didn't you show up here? I'll be right over to see you."

"You'll not be over to see me, now or any other time. We're through. Get me? Through."

"Wha-wha-what dy'e mean? Ah, you're only kidding, you—"

"Do you think so? Well, let me tell you something, Mr. Wise Guy with the great ideas, you nearly ruined me tonight with that phoney dope of yours. I shouldn't speak to you, but I guess you're entitled to know the truth, so listen. I spent half an hour putting it on my face, and when I got through I looked like some amateur made up for a home talent show, only worse. It was terrible, and to make matters worse I only had five minutes to take it off and put on a real make-up. I nearly missed my entrance? Do you get that?"

"But, honey, I can't understand. What was the matter with it? Explain to me, I want to know."

"Matter? Everything was the matter. It just wouldn't do. It's one of those things you've got to see to understand. It's awful. And to make matters worse I got my two weeks' notice tonight. Do you understand that? I got the air."

"You did? Well, listen Honey, I've got a great two-act and I've been dreaming of the day when I could work with you. Why, with the talk there is in it, and you with your looks and your voice, and me with my hoofing, we'll be on the big time in no time. Will you marry me and join out in the act?"

"Get a license and a preacher and come on up."

"Thanks." "Don't mention it."

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BELIEVED IN YOU?

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## JOHN HYMAN

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## "ANGEL" CLEANS UP ON SHOW

When Carle Carlton, producer, became the sole owner of the musical comedy, "Tangerine," by the terms of settlement filed in the Supreme Court, William V. Faunce, Western millionaire and "angel," of the show went on record as being one of the few such backers who made a profit on his investment, and the largest profits ever heard of in theatrical circles, in so short a time. Faunce originally invested \$40,000 in the show and after it ran for three months received from Carlton that amount plus \$75,000 as his share of the profits for that length of time. The court action disclosed that "Tangerine" which opened at the Casino Theatre, August 9th, has been playing to about \$21,000 weekly ever since.

Faunce started an action November 18th against Carlton, and asked the court that a receiver be appointed for the show and that he receive an accounting of the profits on the ground that he invested \$40,000 in the show before it came to New York. The "angel," who is well known in the Middle West as an automobile distributor, invested in "Tangerine," to further the ambition of a protege, Miss Jeanetta Methven. The production was not playing in New York at the time and reports from the road were dubious regarding the show. As it happened, "Tangerine" proved to be the first musical hit of the season when it was produced at the Casino Theatre and a first class money maker.

At the time that Faunce brought his action against Carlton, Julia Sanderson, who is starring in the piece, was out of the cast for a few days due to a cold. Carlton immediately took her name off the electric signboard and Equity action was necessary to straighten out the affair. At that time Carlton hinted that Miss Sanderson's engagement might terminate without further notice. Miss Sanderson returned to the cast after missing several performances and is now playing in the same role. Miss Methven who induced Faunce to back the show is also in her original role, as a South Sea vamp. It is believed that Faunce, in order to elevate Miss Methven from one of the principal minor roles to stardom in "Tangerine," brought the action against Carlton.

With Carlton as sole owner and director, one of the few hits of the season, "Tangerine" is playing merrily on its way to capacity houses.

## LAWRENCE STOCK CLOSES

The Lawrence Stock Company, of Lawrence, Mass., closed without notice to the ten members of the company last week, according to information received at Equity headquarters. The actors, who are all Equity members, are owed sums amounting to \$500, besides the two weeks' salaries due them in lieu of notice. The stock company was under the management of E. V. Phelan, of Lynn, Mass., and J. Gatz, of Lawrence. Mr. Hayward Ginn, Equity representative, left for Lynn on Friday of last week to interview Mr. Phelan for the purpose of securing a settlement of the matter.

## "SHUFFLE ALONG" TO GIVE DINNER

Actors and actresses of the "Shuffle Along" Company, an all colored show, are to give a Christmas dinner to 1,000 poor children on Christmas Sunday. The children will be gathered from Harlem, and will be taken to the Y. M. C. A., at the West 135th Street Branch.

The girls of the company will act as waitresses and, after the dinner, will distribute toys to the children.

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INTERNATIONAL ENTERTAINMENT  
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**ALLAN POLLOCK**  
with JANET BEECHER  
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**"A BILL OF DIVORCEMENT"**

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AT HIPPODROME **Prices Cut in Two**  
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DAVID BELASCO Presents  
**Leonore Ulric**  
as KIKI  
A Character Study  
by Andre Picard

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THIS WEEK

**Monte Carlo Girls**

Next Week—**MISCHIEF MAKERS**

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**Gayety Theatre** Throop Ave. & Broadway  
**PUSS PUSS**  
Next Week Ting-a-Ling

**Empire Theatre** Ralph Avenue and Broadway  
**Garden of Frolics**

Next Week—**AL REEVES**

**STAR** Jay Jr. Fulton St. Mat.  
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Next Week—**MONTE CARLO GIRLS**

**Casino Theatre**  
**PEEK-A-BOO**  
Next Week—**SPORTING WIDOWS**

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Fox Trot Sensation

**"WHO"**

BELIEVED IN YOU?

OH JADA BABY                                    FRANKIE

LITTLE BIRDIE                                    IN MAYTIME

TO ALL MY FRIENDS IN THE PROFESSION I EXTEND GREETINGS FOR  
A MERRY CHRISTMAS AND A HAPPY NEW YEAR

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MERRY  
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**JOVEDDAH AND OLGA**

HAPPY  
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1921-1922

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PRESERVING  
"FLIVVERING"

LOEW TIME  
GEO SOFRANSKY, Agent

**THE ACTOR'S PARADISE**

Where is it found? In grand applause,  
In lines delivered finely?  
In letters from the lovely sex,  
With words that breathe divinely?  
In home, the sweetest spot of earth,  
No matter where the skies?  
Is that, oh! tell me, sage sublime,  
The Actor's Paradise!

In salaries of untold bulk,  
That make the giver tremble?  
In knowledge of his boundless fame  
That he cannot dissemble?  
In adulation of the crowd,  
That incense rare supplies?  
Ah, no! that never has made yet  
The Actor's Paradise.

Where is it found, oh, answer me?  
In Folly's tide of Fashion?  
Or wild Pleasure's gaudy throng  
With mirth and madness dash on?  
In triumphs of his mighty art?  
Beneath the wings and flies?  
Where, where, oh, where can it be found,  
The Actor's Paradise?

Go witness on the nightly boards  
The plays—their name is legion—  
And see the players—names of note—  
From every clime and region.  
The seventh heaven of delight  
Within his grasp now lies!  
The centre of the stage! this is  
The Actor's Paradise.

A. A.

**MADISON'S BUDGET  
No. 18 NEW!!!**

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**JAMES MADISON says**  
Until Dec. 31st, my personal address for exclusive material is Flatiron Building, San Francisco. After that, 1493 Broadway, N. Y.

**LEE WITH FAMOUS PLAYERS**

Frederick G. Lee, well known in New York financial circles, resigned as Vice-Chairman of the Irving National Bank last week to accept the chairmanship of the Finance Committee of the Famous Players-Lasky Corporation. He will continue his connection with the Irving National Bank as a member of the Board of Directors.

In commenting on the resignation of Mr. Lee, Lewis E. Pierson, Chairman of the Board of the Irving National Bank, said:

"When we first became acquainted with Mr. Lee he was Secretary of the Broadway Trust Company. Later he assumed the Presidency of that institution, in which capacity he continued until the merger of the Broadway Trust Company, whose name was changed to the Irving Trust Company, which was later merged with the Irving National Bank."

**"EXPERIENCE" WITH FILM STARS**

Many motion picture stars now out of work will have an opportunity to get employment when F. Ray Comstock and Morris Gest produce "Experience" on Broadway, which will take place during the holidays. The stars to be selected will portray the various well known characters in the play.

The producers have a plan on foot to test out the part for which each star is best adapted. They are to ask the motion picture fans throughout the city to give their opinions on what part each star is best fitted to play.

The play will be produced at a Broadway theatre the week of Jan. 1st, and will move to Boston, Chicago, Philadelphia and other large cities for a week's performance.

**PRICE TO BE PRESS MAN**

Frank J. Price, Jr., is to be the press man for the National Players, Inc., which opens a repertoire season at the National Theatre December 23rd. Price was with the Marines during the war and after being mustered out went on the staff of the New York Tribune.

He is the son of the popular "Pop" Price of the *Morning Telegraph*.

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Fox Trot Sensation**  
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BELIEVED IN YOU?

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and Gaines**

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Direction—AL GROSSMAN

**DAVE WINNIE**  
THAT ENTERTAINING ATHLETE

Dir. JIMMY DUNEDIN

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In "ABE and MIKE"  
ALWAYS WORKING

Direction—DAVE SABLISKY &amp; AMOS PAGLIA

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In "A Few Moments of Minstrelsy"

**MERRY XMAS  
HAPPY NEW YEAR**

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Direction  
ARTHUR HORWITZ

**GREETINGS****FISKE and FALLON****IRENE TREVETTE**  
HOLIDAY GREETINGS

Dir.—HARRY SHEA

SEASON'S GREETINGS

# PHIL KORNHEISER

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Season's Greetings to the Profession

FROM

# HUSTON RAY

DIRECTION HARRY WEBER

Holiday Greetings to All

**Tom O'Brien and Margaret Bradley**  
"JAZZ BABIES"

GO AND SEE MY PAPA ACT COMICAL  
AT THE COLUMBIA THEATRE, WEEK  
OF DEC. 17th. -o- MERRY XMAS

**AL. K. HALL, JR.**

MERRY XMAS and HAPPY NEW YEAR

**FREEMAN  
RESTAURANT**

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Between 47th and 48th St.

New York

#### "SALLY" COMPLETES FIRST YEAR

"Sally," the Florenz Ziegfeld musical comedy, which completes exactly one year's run at the New Amsterdam Theatre this Wednesday night, has set a new record for all Broadway musical comedies to shoot at. With only a slight drop in its receipts of recent weeks because of the pre-holiday slump which has affected all Broadway shows, it has kept up a consistent record of practically capacity business since it opened on December 22, 1920. Its receipts have averaged \$30,000 for every week of the fifty-two, and have reached as high as \$34,000 in one week.

\$1,560,000 is the estimated grand total of the money that has flowed over the ledge of the box-office window during the past year—a good sized fortune, even in the show business.

The Government has received \$156,000 in war tax alone, paid by the theatre-goer, besides the surplus profits and income tax payments paid by Ziegfeld.

"Sally" has paid an average profit of around \$8,000 a week, which amounts to over \$416,000 on the year. This figure stands out far and away from any previous record for one show of the type of "Sally."

The stars of "Sally," Marilynn Miller and Leon Errol have likewise reaped a harvest, financially and artistically, during the first year of the show's run. Miss Miller, who works on a percentage agreement, whereby she gets ten per cent of the gross receipts, has drawn an average of \$3,000 a week. A total for the year of \$156,000—on the year, a princely income. Leon Errol gets a straight salary of around \$1,200 a week. Errol's performance in "Sally" has made him one of the brightest stars in Broadway's theatrical firmament. It has won him a reputation as an actor, and also as a stage director, for he has since put on several other shows, including the Ziegfeld "Midnight Frolic" and "Princess Virtue." Walter Catlett, who also has an important part in "Sally," draws \$800 a week.

The writers of the book and lyrics of "Sally," Guy Bolton and Clifford Grey, and the composers of the music, Jerome Kern and Victor Herbert, have jointly drawn around \$100,000 in royalties, besides the royalties from the sheet music and mechanical sales.

The instantaneous hit scored by "Sally" when it opened up at the New Amsterdam Theatre on the night of December 22, 1920, was almost an overwhelming surprise to its producer and the members of the company.

The first-night audience and the dramatic critics acclaimed "Sally" as the best musical comedy of the year, and its success was assured from the very start.

"Sally" is now being presented in London with Dorothy Dickson and Carl Hyson and is almost as great a success there as on Broadway. Another year for "Sally" on Broadway is looked for by the entire theatrical world.

A story to the effect that a second New York company to present the piece would be organized around the holidays and would play in a prominent Broadway theatre, but this plan was evidently abandoned.

Judging from the continued capacity business which is prevailing at the New Amsterdam, "Sally" will run another year.

#### FAIR ASSOCIATION IN CONVENTION

CORTLAND, N. Y., Dec. 19.—The annual convention of the Central Association of County Fair Societies of New York State was held here last week at the Cortland House. Fair representatives were present from Cortland, Binghamton, Elmira, De Reyter, Tompkins, Whitney Point, Watkins, Ithaca, Trumansburg and many other places. The only showman present was R. C. Carlisle, manager of the Carlisle Wild West free show, who came up from New York City.

#### "WANDERING JEW" CLOSING

"The Wandering Jew" will close its engagement at the Knickerbocker Theatre on Saturday night, December 24, and go to the Forrest Theatre, Philadelphia, for a short run, before taking to the road.

#### SUE FANNIE HURST

The Hope Hampton Productions, Inc., last week brought a \$250,000 suit for libel against Fannie Hurst, the author of "Star Dust" for slanderous remarks alleged to have been made in a newspaper interview in reference to a motion picture of the same name.

The complainants allege that when Miss Hurst gave them the moving picture rights she authorized the Hope Hampton Productions, Inc., to print her name on all advertising matter and the film itself, and that she granted the company the right to make any changes that the producer might deem advisable for screen purposes.

In spite of this, the complainants allege, Miss Hurst made "defamatory statements in regard to the picture, 'Star Dust,' last week and caused them to be printed in the daily papers."

The complainants further allege that Miss Hurst's "unfounded aspersions are refuted by competent critics who have viewed the picture and that she even went so far as to charge, in effect, that the picture was not a bona fide adaptation of the novel." Miss Hurst was served with the summons at her New York residence at No. 12 West 69th Street.

#### SCREEN ARTISTS' GUILD FORMED

LOS ANGELES, Dec. 19.—Headed by Charles Chaplin and Norma Talmadge, forty-five of the leading independent moving picture stars and producers, gathered in the Ambassador Hotel and formed an association to be known as the Screen Artists' Guild.

They describe its charter as based on those of the craftsman's guilds of the Middle Ages and its object is the eventual lowering of the admission price of moving picture theatres, and the establishing of direct relations between Los Angeles studios and 18,000 moving picture theatres in the United States.

The guild is composed exclusively of stars and producers who have their own studios and organizations. They expect to "eliminate costly middle men and Wall street interests" and thus do away with the need of producing photo-plays lower in quality. Every independent star and producer of note was present, from Joseph M. Schenck to Jackie Coogan. In a lengthy proclamation composed by Schenck and signed by all who were present at the meeting, the public is informed of the purpose of the guild, etc. Independent theatre owners are asked to set aside the week of February 16 for the simultaneous presentation of "our greatest screen efforts upon which we have toiled many months."

#### SOTHERN FOR CHICAGO

CHICAGO, Ill., Dec. 12.—E. H. Sothern and Julia Marlowe will return to Chicago on Christmas Day after an absence of over two years. They will occupy the Great Northern Hippodrome where they will offer four weeks of Shakespearean plays. Among the list to be offered are "Twelfth Night," "Hamlet," "The Taming of the Shrew," and "The Merchant of Venice."

#### BIG BENEFIT AT CASINO

At the Manhattan Casino, at 155th street and 8th avenue, Jan. 26th, Sergeant Mike Donaldson, of the 69th Regiment, is holding a gala performance for the benefit of the 69th Regiment. Among the stars scheduled to appear are: Al Jolson, Gallagher and Shean, Harry Fox, Frances White, the Watson Sisters, Eddie Foy, the Ford Sisters, and Rae Samuels.

#### CHANGES IN STRAND STAFF

Several changes have been made in the business staff of the Strand Theatre, Broadway and 47th Street. Alfred Jones, formerly manager of the house, has been replaced by Harry Davis, and Kirk McGee replaces Anthony Sweeney as assistant manager.

Mike Nachbar, who was door-man at the Strand for seven years, was replaced by Sgt. Major Oscar Seder.

**BURLESQUE ROUTES****COLUMBIA CIRCUIT**

Al Reeves Beauty Show—Hurtig & Seamon's, New York, 19-24; Empire, Brooklyn, 26-31.  
 Abe Reynolds Revue—Orpheum, Paterson, 19-24; Majestic, Jersey City, 26-31.  
 A Whirl of Gayety—Empire, Newark, 19-24; Casino, Philadelphia, 26-31.  
 Billy Watson Show—Empire, Toledo, 19-24; Lyric, Dayton, 26-31.  
 Big Jamboree—Columbia, Chicago, 19-24; Des Moines, Iowa, 26-31.  
 Bits of Broadway—Berkell, Des Moines, Iowa, 18-20; Gayety, Omaha, Neb., 26-31.  
 Bon Ton Girls—Grand, Hartford, 19-24; Hy- perion, New Haven, 26-31.  
 Big Wonder Show—Open, 19-24; Palace, Baltimore, 26-31.  
 Bowery Burlesques—Miner's, Bronx, New York, 19-24; Orpheum, Paterson, 26-31.  
 Cuddle Up—Gayety, Toronto, Ont., 19-24; Gayety, Montreal, Can., 26-31.  
 Dave Marion Show—Gayety, Buffalo, 19-24; Gayety, Rochester, 26-31.  
 Frank Finney Revue—Lyric, Dayton, 19-24; Olympic, Cincinnati, 26-31.  
 Flashlights of 1922—Open, 19-24; Gayety, St. Louis, 26-31.  
 Follies of the Day—Gayety, St. Louis, 19-24; Star and Garter, Chicago, 26-31.  
 Folly Town—Casino, Boston, 19-24; Columbia, New York, 26-31.  
 Greenwich Village Revue—Gayety, Pittsburgh, 19-24; Lyceum, Columbus, 26-31.  
 Garden of Frolics—Empire, Brooklyn, 19-24; Empire, Newark, 26-31.  
 Girls de Looks—Casino, Philadelphia, 19-24; Hurtig & Seamon's, New York, 26-31.  
 Golden Crooks—Star, Cleveland, 19-24; Empire, Toledo, 26-31.  
 Harvest Time—Olympic, Cincinnati, 19-24; Columbia, Chicago, 26-31.  
 Hello 1922—Empire, Providence, 19-24; Casino, Boston, 26-31.  
 Jingle-Jingle—Palace, Baltimore, 19-24; Gayety, Washington, 26-31.  
 Jack Singer's Big Show—Gayety, Detroit, 19-24; Gayety, Toronto, Ont., 26-31.  
 Knick Knacks—Gayety, Rochester, 19-24; Bastable, Syracuse, 26-31; Colonial, Utica, 29-31.  
 Keep Smiling—Open, 19-24; Empire, Providence, 26-31.  
 Lew Kelly Show—Gayety, Kansas City, 19-24; open, 26-31; Gayety, St. Louis, Jan. 2-7.  
 Mollie Williams Show—Bastable, Syracuse, 19-21; Colonial, Utica, 22-24; Empire, Albany, 26-31.  
 Maids of America—Empire, Albany, 19-24; Gayety, Boston, 26-31.  
 Peek-a-Boo—Casino, Brooklyn, 19-24; Peoples, Philadelphia, 26-31.  
 Rose Sydell's London Belles—Lyceum, Columbus, 19-24; Star, Cleveland, 26-31.  
 Step Lively Girls—Gayety, Omaha, 19-24; Gayety, Kansas City, Mo., 26-31.  
 Sam Howe's New Show—Star and Garter, Chicago, 19-24; Gayety, Detroit, 26-31.  
 Sporting Widows—Columbia, New York, 19-24; Casino, Brooklyn, 26-31.  
 Sugar Plums—Gayety, Boston, 19-24; Grand, Hartford, Ct., 26-31.  
 Twinkle Toes—Gayety, Washington, 19-24; Gayety, Pittsburgh, 26-31.

Town Scandals—Majestic, Jersey City, 19-24; open, 26-31; Empire, Providence, Jan. 2-7.  
 Tit-for-Tat—Hyperion, New Haven, Ct., 19-24; Miner's, Bronx, New York, 26-31.  
 World of Frolics—Gayety, Montreal, Can., 19-24; Gayety, Buffalo, 26-31.

**AMERICAN CIRCUIT**

Baby Bears—Empire, Cleveland, 19-24; Penn Circuit, 26-31.  
 Bathing Beauties—Capitol, Washington, 19-24; Allentown, 26; Easton, 27; Reading, 28; Scranton, 29-31.  
 Beauty Revue—Avenue, Detroit, 19-24; Englewood, Chicago, 26-31.  
 Broadway Scandals—Empress, Cincinnati, 19-24; open, 26-31; Empire, Cleveland, Jan. 2-7.  
 Chick Chick—Bijou, Philadelphia, 19-24; Academy, Buffalo, 26-31.  
 Cabaret Girls—Schenectady, N. Y., 22-24; Orpheum, Montreal, Can., 26-31.  
 Dixon's Big Revue—Open, 19-24; Gayety, Minneapolis, 26-31.  
 French Frolics—People's, Philadelphia, 19-24; Long Branch, 26; Asbury Park, 27; Schenectady, 29-31.  
 Folies of New York—Gayety, Baltimore, 19-24; Capitol, Washington, 26-31.  
 Grown-Up Babes—Century, Kansas City, 19-24; open, 26-31; Gayety, Minneapolis, Jan. 2-7.  
 Girls from Joyland—Open, 19-24; Empire, Cleveland, 26-31.  
 Harum Scarum—Fifth Avenue, Brooklyn, 19-24; Bijou, Philadelphia, 26-31.  
 Hurly Burly—Orpheum, Montreal, 19-24; open, 26-31; Academy, Buffalo, Jan. 2-7.  
 Jazz Babies—Garrick, St. Louis, 19-24; Century, Kansas City, 26-31.  
 Lid Lifters—Penn Circuit, 19-24; Gayety, Baltimore, 26-31.  
 Little Bi-Peep—Star, Brooklyn, 19-24; Empire, Hoboken, 26-31.  
 Lena Daly and Her Kandy Kids—Plaza, Springfield, 19-24; Howard, Boston, 26-31.  
 Mischief Makers—Lyric, Newark, 19-24; Olympic, New York, 26-31.  
 Monte Carlo Girls—Olympic, New York, 19-24; Star, Brooklyn, 26-31.  
 Miss New York, Jr.—Cohen's Newburg, N. Y., 19-21; Cohen's, Poughkeepsie, 22-24; Plaza, Springfield, Mass., 26-31.  
 Parisian Flirts—Gayety, Minneapolis, 19-24; Gayety, Milwaukee, 26-31.  
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SOUBRETTE**BABE MULLEN**JEAN  
BEDINI'S  
PEEK-A-BOOIt's the  
ThoughtPatay  
with  
"Chick  
Chick"**WILLIE MACK**If things don't go to suit you  
And the world seems upside down,  
Don't waste your time in fretting,  
Just smile away your frown.BUMMING  
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SWEET SWEETIE  
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Time in 7 Years.**ERT (SLIVERS) HUNT and ISEN**WITH  
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OF  
MIRTH  
COMPANYA NEW  
SOUBRETTE**BABE ALMOND**WITH  
IRONS  
AND  
CLAMAGE  
TOWN  
SCANDALS**GAMBLING AT MONTE CARLO**

SEASON 1921-1922

WHO?

LEW MARSHALL

## Theatrical Etiquette

By Delavan Howland

Is there such a thing as a code of Theatrical Etiquette? Is it too much to expect of the art that occupies itself with depicting the manners and customs of the world outside, to provide itself with a system of rules for conduct within its own precincts—for the regulation of social relations among its patrons during performances?

If there exists anything of the kind we are not aware of it. If there is an arbiter elegantiarium of play-house decorum—some Beatrice Fairfax of the theatre—to whom one may appeal to settle questions of auditorium behavior, we should very much like to hear from such an authority. Many, very many, among the multitudes that frequent amusement places must have felt the need of some such criterion.

But in all the ages past of the theatre, no rules or regulations for this purpose have ever been formulated or promulgated so far as we can learn. Human intercourse, which here occurs in its most intense form and which—because of the nature of such public assemblages of individuals personally unacquainted with each other—would seem to require a stricter regulation, finds here none at all.

It speaks well for the refining influence of the theatre itself upon the manners of its patrons, or for its attractiveness for that class of people.

Of course, the state of mind which amusement-seekers naturally assume in the theatre—one of determined good humor—helps to promote amity in the auditorium; but there are numerous occasions when the entente cordiale is strained, and cases of friction constantly arise to disturb the peace and enjoyment of some of the spectators. And these occasions are so ir-

ritating, because the participants feel that they do not know who is to blame. No one has ever, by precept, published or unpublished, laid down any authoritative rules for them.

For instance, we have often had our elbow joggled off of the arm of our seat by our seat-neighbor; and we have, perhaps unconsciously, gotten square by playing the same trick on the seat-occupant on our other side. Or both of them pre-empted these elbow rests, and compelled us to fold our wings helplessly against our sides.

Now what we long to ascertain is—to whom does the arm (and which arm) of a theatre-seat belong and appertain? It has worried us not a little to know what are our rights in the matter: whether we should claim one seat-arm as ours (since there is actually only one arm for each seat), and which arm—the Right or Left; or whether we should torture our funny bone by trying to perch our elbows on half of each arm-support—something next to impossible with the narrow seat-construction usually provided.

Again, when proceeding to an inner seat and passing in front of intervening seat-occupants, should one turn one's face or back to them? The former way, which should seem to be the only polite way, would be most awkward and inconvenient—in fact quite out of the question with some portly patrons of our playhouses. It really seems as if crawling on all fours would be more convenient. And the latter humble manner of locomotion is what most of us would prefer who have to face the broad-side of scowls evoked by our "pardon me," as we attempt to reach our seat. We feel enough like a worm to make the crawling

(Continued on page 73)

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My Best Wishes

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and  
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**MELNOTE DUO**  
IN  
A NIGHT OUT  
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A HAPPY NEW YEAR

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Palace—Ames &amp; Winthrop—Ethel Levey—Mrs. Sidney Drew &amp; Co.—Bert Errol.

Riverside—Maxine Bros. &amp; Bobby—Kirby, Quinn &amp; Anger—Leightners &amp; Alexander—Casino Bros. &amp; Wilkins—Trixie Friganza.

Colonial—Gertrude Hoffman—Chic Sales—Sylvia Clark—Leo Beers—Thos. J. Ryan &amp; Co.—Henry &amp; Adelaide—Poli Dassien's Circus—Perez &amp; Marguerite.

Alhambra—Ben Welch—Arman Kallz—Creole Fashion Plate—Burns &amp; Freda—Newell &amp; Most—Murray &amp; Gerrish—Casting Mellos—Aerial Valentines.

Royal—Belle Baker—Doyle &amp; Cavanaugh—Marine Sisters—Holmes &amp; Lavere—Frank Gaby—Val Harris &amp; Co.—Johnson, Baker &amp; Johnson—Marcelle Fallette—Barabon &amp; Grohs.

Broadway—Dave Roth—Rice &amp; Werner—Victor Moore &amp; Co.—Margaret Young—The Clown Seal.

Hamilton—Unusual Duo—Willie Solar—Powers &amp; Wallace—Fritzi Scheff.

81st St.—Rogers &amp; Allen—The Wife Hunters—Billy Glason—Howard &amp; Lewis—Duval &amp; Symonds—Diaz Monks.

Coliseum (First Half)—Little Jim—Bob &amp; Peggy Valentine—Will Mahoney—Sophie Tucker &amp; Co. (Second Half)—Bradna &amp; Co.—Ruby Darby—Frank Stafford &amp; Co.—Joe Laurie Jr.

Fordham (First Half)—Dufor Boys—Hyams &amp; McIntyre—Ruby Darby. (Second Half)—Little Jim—Bob &amp; Peggy Valentine—White &amp; Leigh—Fritzi Scheff.

Franklin (First Half)—The Faynes—Rucker &amp; Winifred—Clayton White &amp; G. Leigh—Wm. Hallen. (Second Half)—Four Ortons—Dufor Boys—Frank Mullane—Parlor, Bedroom &amp; Bath—Elsing &amp; Paulson.

Jefferson (First Half)—Four Ortons—Ormsbee &amp; Remig—Frank Stafford &amp; Co.—Elsing &amp; Paulson. (Second Half)—The Faynes—A. L. Belle—Ruby Darby.

Regent (First Half)—Frank Mullane—Alma Neilson &amp; Co. (Second Half)—Ormsbee &amp; Remig.

Brooklyn—Blue Demons—Peggy Carhart—Ford Sisters—Glenn &amp; Jenkins—Music Land—Jack Osterman—Ella Retford—Mme. Herman.

Bushwick—Musical Hunters—Paul &amp; Mae Nolan—Cahill &amp; Romaine—Roscoe Ails &amp; Co.—Lyna Tyber—Valerie Bergere—Bert Fitzgibbons—Scotch Lads &amp; Lassies.

Flatbush—Frank Browne—Sabbath &amp; Brooks—A Dress Rehearsal—Dooley &amp; Sales—The Storm.

Riviera (First Half)—Melnote Duo—Fritz Scheff—Joe Laurie Jr.—B. A. Rolfe &amp; Co. (Second Half)—McDevitt, Kelly &amp; Quinn—Trip to Hitland.

Boro Park (First Half)—Cook, Mortimer &amp; Harvey—Brennan &amp; Rule—A. &amp; L. Belle—Parlor, Bedroom &amp; Bath. (Second Half)—Rucker &amp; Winifred—Wm. Hallen—Alma Neilson &amp; Co.

Far Rockaway—Melnote Duo—Tango Shoes—Will Mahoney.

Baltimore—Maryland—Sealo—H. &amp; G. Ellsworth—Daly, Mack &amp; Daly—Valeska Suratt &amp; Co.—Gallagher &amp; Shean.

Boston—Keith's—Willie Rolls—Grace Huff—Kane &amp; Herman—Irene Castle—Johnny Burke.

Buffalo—Shea's—Bert &amp; Rosedale—Walter Kelly—John Sterle—Pressler &amp; Klar—Amarant Sisters.

Hippodrome—Three Lordens—Reynolds &amp; Donegan—Marion Harris—Jean Granese—Cressy &amp; Dayne—Jim McWilliams.

Cleveland—Keith's—Willie Hale &amp; Bros.—Jack La Vier—Miss Juliet—Williams &amp; Wolfs—Patricia—Samson &amp; Delilah.

105th Street—Joe Darcey—Juliette Deka—Leon Varvara—Gibson &amp; Connelli—Laura Devine.

Cincinnati—Keith's—Herbert's Dogs—Yvette Rugel—Miller &amp; Capman—Liddell &amp; Gibson—Avon Comedy Four—Jas. J. Morton.

Detroit—Temple—W. &amp; J. Mandell—Bessie Chifford—Ivan Bankoff Co.—Niobe—Mr. &amp; Mrs. J. Barry—Kitner &amp; Reaney—Roger, Imhoff &amp; Co.—Gene Green—Chas. King &amp; Rhodes.

Erie—Colonial—Bert Baker &amp; Co.—Carnival of Venice—Davis &amp; Darnell—Jack Benny.

Grand Rapids—Empress—Elly—Cartmeli &amp; Harris—Elsie La Bergere—Sharkey, Roth &amp; Witt—Silber &amp; North.

Hamilton, Canada—Lyric—Jack Hanley—Profiteering—Millicent Mower—Fenton Fields—Bobby Pender Co.

INDIANAPOLIS  
Keith's—The Joannys—Page, Hack & Mack—Wylie & Hartman—Seed & Austin—Healy & Cross—Pearson, Newport & Pearson.

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Mary Anderson—Royal Gascogne—Kenny &amp; Hollis—Haig &amp; La Vere—Richard Keane &amp; Co.—Ruth Budd—Fisher &amp; Gilmore.

## LOWELL

Keith's—Norwood &amp; Hall—Anthony &amp; Arnold—Clifford Jordan—Paul &amp; Pauline—U. S. Jazz Band—Maxon &amp; Morris—Daiton &amp; Craig.

## MONTREAL

Princess—Bob &amp; Tip—Russell &amp; Devitt—Dum-Dumes—Vaughn Comfort—Jed Dooley &amp; Co.—Peggy Parker &amp; Co.—Olson &amp; Johnson—McDonald Trio.

## PROVIDENCE

Keith's—Chandon Trio—Bernard &amp; Garry—Langford &amp; Fredericks—Lauzanne Sisters—Mme. Beezon—Lynn &amp; Smythe—Young America—Herman Timberg.

## PITTSBURGH

Davis—The McBanns—Wilson Aubrey Trio—Raymond &amp; Co.—Dolly Kay—Paul Decker—Harry Olson.

## PORTLAND

Keith's—Spencer &amp; Williams—McFarlane &amp; Palmer—Sherwin Kelly—Franklin Charles &amp; Co.—Meehan's Dogs—Hanvey &amp; Francis.

## PHILADELPHIA

Keith's—Raymond Wilbert—Kennedy &amp; Berle—The Creightons—Great Leon—Rae Samuels—Four Mortons.

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## ROCHESTER

Temple—J. &amp; N. Olms—El Cleve—Wilton Sisters—Millership &amp; Gerard—Burns Bros.—Bobbe &amp; Nelson—Thos. Hoier &amp; Co.—Andreffi Trio.

## SYRACUSE

Keith's—James &amp; Etta Mitchell—Shadowland—The Sirens—Craig Campbell.

## TORONTO

Shea's—The Crownwells—Gold &amp; Edwards—The Flivertons—Hamilton &amp; Barnes—Ray Ball &amp; Brother—D. H. York's Dogs.

Hippodrome—Gertrude Dudley &amp; Co.—Gordon's Circus—Steed's Sextette.

## TOLEDO

Keith's—Story &amp; Clarke—Claude &amp; Fannie Usher—Weaver &amp; Weaver—Doris Humphrey's Dancers—Clinton &amp; Rooney—Reckless &amp; Arley.

## WASHINGTON

Keith's—Irving &amp; Jack Kaufman—Val &amp; Ernie Stanton—Bessie Clayton—Margaret Padula—Harry Langdon.

## YOUNGSTOWN

Hippodrome—Loyal's Dogs—Foley &amp; La Ture—Jean Adair &amp; Co.—Ballot Trio—Bailey &amp; Cowan—Ann Gray.

## ORPHEUM CIRCUIT

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Majestic—Eddie Leonard—Harry Fox—Zuhn &amp; Dries—Ernest Ball—Bostock's Riders—Rolls &amp; Royce—Harry J. Conley—Highlowbrow.

Palace—Gus Edwards' Song Revue—Abraham Lincoln—Frank De Voe—Tom Smith—Byron &amp; Haig—Clara Howard—Barbette.

State Lake—Blossom Seelye—Rolle's Revue—Hershel Henlere—Ford &amp; Cunningham—Wilfred Clark—Alexandria—Joe Melvin—Caits Bros.—Rome &amp; Gault.

## DENVER

Orpheum—Corine Tilton Revue—Joe Bennett—Ed Morton—Toney &amp; Norman—Bobbie Gordone—The Rios—Mrs. Gene Hughes.

## DES MOINES

Orpheum—Neal Abel—Carlyle Blackwell—Quixey Four—McKay &amp; Ardine—Gautier's Toy Shop—Juggling Nelsons—Current of Fun.

## DULUTH

Orpheum—Millard &amp; Marlin—Dave Harris—Toney Gray &amp; Co.—Dress Rehearsal—Innes Bros.—Gautier's Bricklayers—La Pilaria Trio.

EDMONTON AND CALGARY

Orpheum—Cliff Nazaro—Nat Nazaro—Eddie Buzzell—Lydia Barry—Lane &amp; Hendricks—Fink's Mules.

(Continued on page 76)

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## THEATRICAL ETIQUETTE

(Continued from page 71)

method seem quite natural at the time. But when the situation is reversed, what is the guide for our deportment then? Is it proper to protest against our toes being trodden on, by feebly ejaculating "my fault entirely, madam," when it is a pretty woman that pulverizes our corns; and muttering a fervent "damn" when a beefy male is the offender? And how shall we graduate our expletives for cases between these extremes?

Then the question of overcoats. What are we supposed to do with them—hold them on our laps, or sit on them?

The former is most uncomfortable for ourselves as well as for those who pass in front of us; while the latter plan—well, in these days when overcoats are habitually infested with liquid receptacles, 'twould be sheer madness to attempt anything of the kind. Why do not theatre-managers take advantage of this issue and feature the coat-room idea?

Then the male theatre-goer, who now has no excuse to go out and "see a man" (that poor overworked "man" is now like Othello—his occupation's gone), can go out and look at his overcoat. This new-idea coat-room should be constructed with booths containing tables or shelves with glasses, etc., where the overcoats could be taken—and their liquid contents also "taken." But before we go any further, we must give warning that this article is copyrighted, and we shall expect a royalty on the idea from all who make use of it. There's a fortune in it.

These are some of the questions of theatrical etiquette that bother us—trifling matters perhaps, but with the subtle significance underlying them that marks the distinction between the accepted and interdicted in human intercourse. They are all matters of vogue, and a slight deviation may make all the difference between the proper and the prohibited. They are like the up-turned mustache, which before the late world-wide unpleasantness was the acme of swagger and lordliness in hirsute facial adornment—but which is now the target for flying missiles unless a quick pull reverses the up-shoot.

Entering into the somewhat more psychological branch of the subject, we find many occasions on which it is hard to know just what our mental deportment in the playhouse should be. Thus, while we are allowed and encouraged to express our approbation of what transpires on the stage, by uproarious applause, we have never—here in this country—ventured (as is quite the custom in some foreign countries) to greet what does not meet our approval, by condemnatory hissing, booing, etc.

Instead, we maintain a stony silence that is perhaps more depressing to the entertainers than the demonstrative foreigners' letting-off of steam, that doesn't mean anything and is soon forgotten; while we suppress our resentment and carry it away with us to rankle afterward. On the whole, however, it seems that each system is better suited to its own locality. But our surface politeness sometimes leads us into perplexity—as in the case of those envied individuals who form the "paper" or "clipped-ticket" contingent of an audience, and who are more numerous at even success-hits than is generally suspected. And here we strike a ramifications of our subject that impinges on another psychological problem—professional etiquette, i. e., the etiquette of the profession of "dead-heads."

The dead-head is in a peculiar position when he comes to the question of applause. Shall he show his gratitude to the management by vigorously applauding everything done on the stage, and thereby expose himself before the paying auditors as a "claqué"—something that is anathema in our playhouses; or shall he preserve a blasé air of indifference to the entire proceedings, and just as effectually betray himself as a hard-boiled, free-pass fiend? Between the Scylla and Charybdis of the two, he is hard put to lay his course.

All these are puzzling questions, having to do with etiquette in the theatre of ancient establishment; but when we come to consider the predominating modern type, the Motion Picture Theatre—we find ourselves entirely "in the dark." A new and (Continued on page 77)

MERRY XMAS and HAPPY NEW YEAR  
FROM  
**SIX BROWN BROTHERS**  
WITH  
**FRED STONE in Tip-Top**  
MANAGEMENT CHARLES B. DILLINGHAM

MERRY XMAS AND HAPPY NEW YEAR  
FROM  
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for

Sam Bernard, Sam Mann, Julian Rose, Marie Cahill, Chas. King & Lila Rhoades, Sully & Houghton, Aileen Bronson, Hibbitt & Malle, Lou Holtz, Cecile Weston, Dave Ferguson, Sol Berns, Albert Ricard, Harry White, and many others.

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DIRECTOR—MARK LEVEY

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"Several of Minsky's star dialogists have gone from under his wings to that upper Heaven of Broadway."—N. Y. Herald

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But darned if Harry Grant and Walt Keylor of Boston, writers of the whirlwind fox trot ballad, "You're the Same Old Southern Mammy," don't wish every writer, player, singer, manager, producer and publisher the best in the world for Christmas, and a bright and busy New Year. The same to you, editor of Melody Lane. Sure, we would like to hear from all of you.

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TWO TONSORIAL ARTISTS in "Push 'Em Up"

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# BEN HARNEY

Xmas Greeting!

The Originator of "Rag Time"

CHRISTMAS GREETINGS TO ALL

# C. Wesley Johnson & Co.

**CARROLL THEATRE TO BE FINE**

The stars who will fill the chief roles in the plays produced at the new Earl Carroll Theatre, on the corner of Seventh Avenue and Fifty-fifth Street, which will open around the first of the new year, will be able to entertain in an individual "commodious parlor," dress in a private dressing room, and read Shelley or Keats while they bathe themselves in a "private bath," according to an announcement made last week.

Judging by the tenor of the announcement, these stars will have luxuriant enough apartments in the Carroll to enable them to live there altogether, and not maintain living quarters elsewhere, as they are forced to do by other hard-hearted managements.

"Stars," announces Mr. Earl Carroll, "are creatures of temperament. Their art is the governing force in their lives and they must be provided, therefore, with all the essentials of comfort, beauty and leisure. In these, their own private parlors, they may visit with their personal friends. In their dressing rooms, they may relax or grasp that moment of sleep which brings comfort and poise. Here they may read their favorite books; a volume of Keats, a chapter of William Winter, or a page from the autobiography of George Sand."

**ANATOL FRIEDLAND'S**  
*Fox Trot Sensation*  
**"WHO"**  
BELIEVED IN YOU?

**THE CURTAIN PEEP HOLE**

How many anxious eyes have looked  
Oh, peep hole, through thy rim!  
What managerial spirits rise,  
Or sink to anguish dim,  
When looking out, the house to count  
And calculating its amount!

The audience can ne'er perceive  
The optics that can spy  
Each nook and corner of the house,  
In mannerful, artful, sly  
But like a book, the man behind  
That peep hole reads all human kind.

He sees the lover and his love,  
The bald heads and the dudes;  
He marks the "paper" in the house,  
The coquettes and the prudes;  
He spies a creditor in front  
Of whom he dare not stand the brunt.

The ushers stand in awe of him,  
Like conscience he to them,  
They know each lack of duty strict  
He's ready to condemn.  
Whene'er they usher to a seat  
They eye that peep hole and retreat.

I've often thought on life's grand stage  
What difference 'twould make  
If peep holes always would abound  
Through which sharp eyes could take  
A keen survey of every act  
A universal view, in fact!

What artifice the eye could scan!  
What selfishness and greed!  
There could be then no wickedness,  
No sad unworthy deed!  
But foolish is the thought, and—well  
The stage is cleared, there goes the bell!

M. M.

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1921-1922

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Big Wonder Show

COLUMBIA CIRCUIT

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**BEN LEVINE**

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TRENTON

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A Happy New Year

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WITH ARTHUR PEARSON'S "BITS OF BROADWAY." EMMETT CALLAHAN, MANAGER

December 21, 1921

WARREN TEHANEY—1st Tenor  
TED MURRAY—2nd TenorROY COLLINS—Baritone  
MED ANDERSON—Bass

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68TH CONSECUTIVE WEEK WITH  
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A Happy New Year  
March 17th is  
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**DAVE & TRESSIE**  
TWO DANCING DEMONS

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ECCENTRIC GOBS

Direction IRV. COOPER

**GLENN DUDLEY**  
SONG—JEST—DANCE AND STORY

**CONN & ALBERT**  
BACK TO SCHOOL DAYS

BOOKED SOLID U. B. O.

Merry Christmas and Happy New Year

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IN ALL LINES OPEN FOR NEXT SEASON  
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THE DANCERS DIFFERENT

Featuring Myrtle, The Girl with the dancing feet

**VAUDEVILLE BILLS**

(Continued from page 72)

**KANSAS CITY**

Orpheum—Ollie Young &amp; April—Adams &amp; Griffith—Swift &amp; Kelly—Helen Keller—Mel Klee—Dance Fantasies—Nash &amp; O'Donnell.

Main St.—Stagepole &amp; Speers—Indoor Sports—Larry Comer—Wayne, Marshall &amp; Cand—Gus Edwards—Sandy—Whitfield &amp; Ireland—Four Fords.

**LOS ANGELES**

Orpheum—Kittie Doner—Brown &amp; O'Donnell—Matt, Lippard—Stone &amp; Hayes—Gallette's Monks—Ben Beyer—Marsh, Montgomery—Vera Gordon.

**LINCOLN**

Orpheum—Whiting &amp; Burt—Billy Arlington—Kara—Wm. Ebs—Avey &amp; O'Neill—Michon Bros.—Maurice Diamond—Anderson &amp; Graves.

**MILWAUKEE**

Majestic—Irene Bordoni—Venita Gould—Watson Sisters—Sammy Lee &amp; Lady Fr.—Carson &amp; Willard—Handers &amp; Mills—The Gells.

Palace—Sawing a Woman in Half—Van Hoven—Geo. Morton—Watts &amp; Hawley—Ward &amp; Dooley—Hall &amp; Dexter—“Smiles.”

**MINNEAPOLIS**

Orpheum—Palenberg's Bears—York &amp; King—Sharracks—Carlton &amp; Ballew—Bushman &amp; Bayne—Ben Bernie—Three Bennett Sisters.

Henepin—Nathane Bros.—Margaret Ford—Knapp &amp; Cornell—York &amp; King—Alexander &amp; Ross—Wood &amp; Wyde—Howard's Ponies—Lang &amp; Vernon.

**MEMPHIS**

Orpheum—Sarah Padden—Wm. Seabury—Flanagan &amp; Morrison—The Rectors.

**NEW ORLEANS**

Orpheum—One Munson—Miller &amp; Mack—Bronson &amp; Baldwin—The Duttons—Joe Rolly—France &amp; Jerome—Frank Wilson.

**OAKLAND**

Orpheum—Claude Golden—Zuhn &amp; Raymond—Al &amp; F. Stedman—F. &amp; M. Britton—T. &amp; K. O'Meara—Jack Kennedy—Marg. Taylor—May Wirth.

**DUBUQUE, IOWA**

Majestic—Alfred Powell &amp; Co.—Gardner &amp; Aubrey—Pinched—Fox &amp; Conrad—Ray &amp; Emma Dean.

**DAVENPORT**

Columbia—(First Half)—Kurt &amp; Edith Koehn—Russ, Leddy &amp; Co.—Chas. F. Simon—Bob La Salle &amp; Co. (Second Half)—Leo Zarell Duo—Gardner &amp; Aubrey—Cleveland &amp; Dowry—“On Fifth Ave.”

**EAST ST. LOUIS, ILL.**

Erber's (First Half)—Nora &amp; Sidney Kellogg—Melo Dance—Follette Pearl &amp; Wicks—Thomas Trio. (Second Half)—Watts &amp; Ringold—J. C. Nugent—Eyes of Buddha.

**ELGIN**

Rialto (First Half)—Norris Novelty. (Second Half)—Mellan &amp; Renn.

**EVANSVILLE**

New Grand—Gordon &amp; Gordon—“Summer Eve”—Sampson &amp; Douglas—La France Bros. (Second Half)—Ethel &amp; Ward Shattuck—Harry Haw &amp; Co.—Jim Fulton &amp; Co.—The Popularity Queens—Tess Sherman &amp; Co.

**FORT SMITH, ARK.**

Joie (Second Half)—Clifford &amp; Bothwell—John Geiger—B. Lightelle Revue—Milt Collins—Pielert &amp; Scofield.

**GRAND ISLAND, NEBR.**

Majestic—Frank &amp; Clara La Tour—Pat &amp; Peggy Houlton—Georgia Howard—Five Cranes.

**GALESBURG**

Orpheum (First Half)—Carlisle &amp; La Mal—Minstrel Monarchs. (Second Half)—Rinehart &amp; Duff—Ben Nee One—Yip Yip Yaphankers.

**JOPLIN, MO.**

Electric—Gordon &amp; Delmar—Patches.

**ST. JOE, MO.**

Electric (First Half)—Ray &amp; Fox—Lulu Coates &amp; Co. (Second Half)—Leo &amp; Viola Doherty—Kenny, Mason &amp; Scholl.

**KANSAS CITY, MO.**

Globe (First Half)—Harry Ellis—Kennedy &amp; Burt—Mack &amp; Stanton. (Second Half)—Charles Leggar—Ray &amp; Fox—Allen's Cheyenne Minstrels—Lulu Coates &amp; Co.

**KENOSHA, WISC.**

Virginian (Friday and Saturday)—Frances Owen &amp; Co.—Bobby Van Horn—Bally Too Trio. (Second Half)—May Kilduff. (Sunday)—Swayne Gordon—Halliday &amp; Willette.

**QUINCY**

Orpheum (First Half)—Rinehart &amp; Duff—Ben Nee One—Yip Yip Yaphankers. (Second Half)—Carlisle &amp; La Mal—Minstrel Monarchs.

**LINCOLN, NEBR.**

Liberty (First Half)—Helene Coline &amp; Co.—Georgia Howard—Five Cranes—Howard &amp; Fields—Kenny, Mason &amp; Scholl. (Second Half)—Palermo's Canines—Cook &amp; Vernon—Fields &amp; Harrington—Dreams.

**MADISON**

Orpheum (First Half)—Lewis &amp; Henderson—The Cotton Pickers—Holliday &amp; Willette—Sid Lewis—Hanako Japs. (Second Half)—Rialto &amp; Lamont—Engel &amp; Marshall—Henry &amp; Moore—Nanon, Welch &amp; Co.—Furman &amp; Nash—Crandall's Circus.

**NORFOLK, NEB.**

Auditorium—Frank &amp; Clara La Tour—Pat &amp; Peggy Houlton.

**OMAHA, NEBR.**

Empress (First Half)—Charles Lebedgar—Cook (Continued on page 81)

**GRIFF**

I wrote a newspaper article once in which I stated that if one or two British Acts were included in vaudeville companies sent to Canada they would wipe up. We did it in Toronto last week, and could have run a second week.

Wirth, Blumenfeld &amp; Co., Agents

**THEATRICAL ETIQUETTE**

(Continued from page 73)

peculiar kind of question arises. Under cover of the darkness, much that is reprehensible in personal conduct and manners may be indulged in without the cognizance of others—that is, of others beside the two seat-mates or companions who commit the offense; for it takes two to perpetrate a breach of this special "movie-house" variety of etiquette. The offenders are usually youthful persons, and they always act in couples.

It is a peculiarly corroborating fact often observed, that motion-picture patrons come mostly in pairs. Whether it is because the low price of admission encourages "treating," or whether patrons feel lonesome sitting solitary in the dark, our philosophy does not quite determine; but single ticket-buyers are in a minority at the cinema show.

The infraction of etiquette here complained of is that of "holding hands" and indulging generally in the pastime inelegantly known as "spooning." However excusable this propensity in its proper place, it is quite out of place, say we, in the theatre; where all attention should be given to the mentally inspiring and elevating spectacle put before the audience. It is not that this offense disturbs others—for nobody but the participants are aware of it; but for us older and more sedate ones to sit there and imagine what is going on, without being able to enjoy it—it is maddening! There should be some guarantee against this fracture of our peace of mind in the theater.

We certainly shall bring the matter before our legislature when the proposed new Blue Laws are being enacted, and have one introduced covering this point. And a code should be devised providing for the whole matter of theatrical etiquette. What more proper function for our modern regulate everything government, than to decree how its subjects shall conduct themselves in public places. Let the official rules and regulations for personal demeanor be printed on all theatre programs—along with "Look for your nearest exit, and walk not run to it"—and let them be flashed on all screens between pictures.

This latter is another good idea—it would act as a most efficient "chaser." A logical development of regulative-government would lead to the establishment of censors or monitors to control personal conduct in the theatres—which would be, after all, only a return to the good old system of Beadles, who formerly flourished in churches, armed with long sticks to rap the pates of such as failed to observe a seemly decorum during services. Let us have more Blue Laws, say we—yes Red, White, and Blue Laws corresponding with our emblem of freedom in this Land of the High Cost of Liberty. Besides Blue Laws, those dealing with the Reds are now being passed.

Season's  
Greetings

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FOR NEXT SEASON

THREE SPOKES IN THE AMERICAN BURLESQUE WHEEL

TO MY FRIENDS

A WOW CHRISTMAS AND A HURRAH NEW YEAR  
NEW FRIENDS AND

NEW ENEMIES FROM

# IRVING N. LEWIS

THANKS FOR THE THOUSAND OFFERS  
SHUBERT

SAM HARRIS  
SELLING LAUGHS

AL WOODS

I CAN'T THINK OF ONE OF THEM—NO!  
HAVE NOT WRITTEN YET  
WITH THE BIG PARISIAN FLIRTS

BACK WITH THE OLD FIRM AGAIN

# CHARLIE BURNS

after two seasons' absence returns under the management of I. M. Weingarten as co-feature, with Ert Hunt in the  
"WHIRL OF MIRTH"  
SEASON'S GREETINGS TO ALL

## THE PLAYER'S CHRISTMAS

Heap high the fire, and round the grate  
I'll muse this Christmas Day,  
How one I hailed with soul elate,  
The season blithe and gay!  
Through all the year the glamour bright,  
The tinsel and the glare;  
A Merry Christmas now tonight  
On turkey real we'll fare—  
No buckskin fowl, aged and sere—  
The true, the smoking hot is here!

Where are the friends that once were glad?  
To keep with us the Time?  
Ah! some in small towns linger sad  
Without a single dime!  
And some with salaries unpaid,  
Upon their uppers walk;  
And some with faces stern and staid,  
Are trotting 'round New York.  
But here's a health to one and all,  
While Christmas memories 'round us fall!

A Merry Christmas! Care, begone!  
I'll keep it with grand cheer,  
Although the war paint I must don—  
The matinee's soon here!  
The actor playeth many parts.  
His life has much of pain;  
But, ah! the Yuletide ne'er departs,  
Nor leaves its lessons vain.  
So Merry Christmas, here's to you,  
Before we bid this world adieu!

R. M.

## ARBUCKLE JURY COST \$2,389.06

SAN FRANCISCO, Cal., Dec. 19.—The Arbuckle jury, which failed to agree in the case against the film star, tried recently, cost the city \$2,389.06 in expenses.

Meals were \$999.45; hotel rooms, \$1,084; taxis, \$158.20. Expenditures amounting to \$2,389.06 were made for the Roscoe Arbuckle jury, according to an expense voucher filed by Deputy Sheriff McGovern with Superior Court Judge Louderback. The expenditures of the members of the jury, three deputies and a matron were paid for 15 days, as follows: Theatres, \$71.91; meals, \$999.45; taxis, \$152.20; incidentals, \$27.95; rent, \$1,084; telephone, \$11; laundry, \$15.55; tailor, \$6; drugs, \$3.75; newsstand, \$11.25. It has been stated that the defense expense runs over \$35,000, of which Gavin M. Nabb, Arbuckle's attorney, received \$20,000 as his fee, and the trial ended with a disagreement, at the finish standing eleven for acquittal and one for conviction. A new trial has been ordered this month.

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"WHO"  
BELIEVED IN YOU?

**STEIN'S HAIR COLOR**  
For the eyebrows and eyelashes. Complete with mirror and brush, 75c.  
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**STEIN'S MAKE-UP**

**EDGAR BIXLEY**  
WITH HARRY HASTINGS HARUM SCARUM

Merry Xmas from  
**M'LLE BABETTE and CLARE EVANS**  
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En Route "BIG WONDER SHOW"

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ORIENTAL DANCER  
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1921

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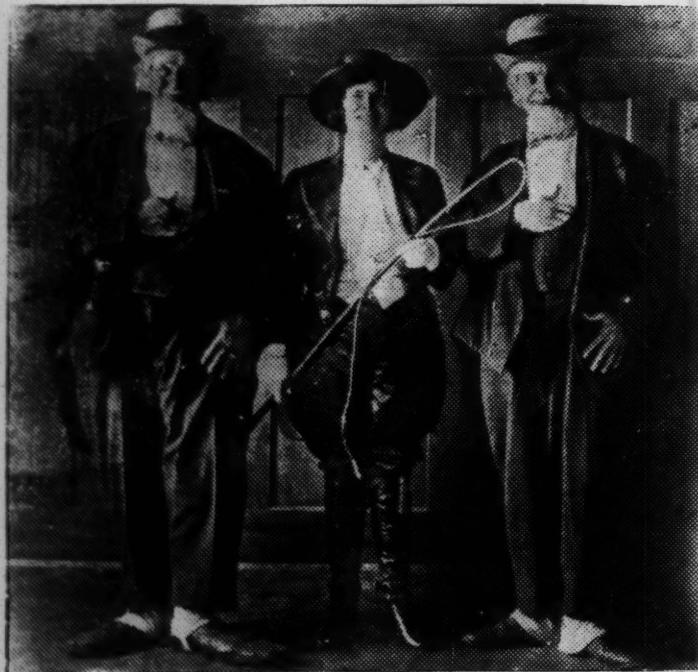
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**SYDNEY THE FAYNES VERL**  
Direction—HUGHES and MANWARING

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**ACKERMAN & HARRIS**  
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PLAYING THE WESTERN KEITH TIME  
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ALDS; WHEELER AND POTTER;  
GEO. ROSENER; BURTON AND  
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ILY; HARRY BARRETT; HOW-  
ARD AND ROSS; SIG. FRANCE  
TROUPE; MRS. MOSCROP; HOWARD WASHBURNE; MR. AND  
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BROWN GIRLS; BOB LA SALLE AND FAMILY; HARRY STYLES.

Please write **Dan Sherman, Porter at Sherman Lake, Davenport Center, N. Y.**



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# LEONA LA MAR

THE GIRL WITH 1000 EYES

MERRY XMAS  
and  
HAPPY NEW YEAR  
TO  
OUR  
MANY FRIENDS



RENE

# COOPER & SIMON

A VAMP AND A SCAMP

JOE

Playing for B. F. Keith Vaud. Exch.

Dir. NAT SOBEL

**A Merry Christmas and A Happy New Year To All  
My Friends**

**OLIVER D. BAILEY**

SOLE LESSEE, FULTON THEATRE

**VAUDEVILLE BILLS**

(Continued from page 76)

& Vernon—Fields & Harrington. (Second Half)—Helene Coline & Co.—Howard & Fields—Kalama & Koa—Gordon & Germaine.

**OKLAHOMA CITY, OKLA.**

Orpheum (First Half)—The Le Rays—Warren & O'Brien—Blossoms—Browning & Davis—Les Kellors.

**OKMULGEE, OKLA.**

Orpheum (First Half)—Dancing Kennedys—Milt Collins—Winton Bros. (Second Half)—Gordon & Delmar—Van & Vernon—Three Bohemians & Nobby.

**PEORIA**

Orpheum (First Half)—Title & Tide—Flanders & Butler—Dave Manley—Stuart Girls & Orchestra—Rossow Midgets. (Second Half)—Doc Baker in "Flashes"—Edith Clifford—Alexander Melford Trio.

**ROCKFORD**

Palace (First Half)—Rialto & Lamont—Engel & Marshall—Henry & Moore—Nanon, Welch & Co.—Furman & Nash—Grandall's Circus. (Second Half)—Lewis & Henderson—The Cotton Pickers—Holliday & Willette—Sid Lewis—Hanako Japs.

**RACINE, WIS.**

Rialto (First Half)—Ford & Price—Mellon & Benn—Rita Gould—Keno, Keyes & Melrose. (Second Half)—Garcinetti Bros.—Howard & Ross—Emmerson & Boldwin—La France & Harris—La Bernica & Co. (Sunday)—Bally Hoo Trio—Frances Owen & Co.

**SOUTH BEND**

Orpheum (First Half)—Garcinetti Bros.—Leroy & Mabel Hartt—Frank & Gertie Fay—Cliff Clark. (Second Half)—Juggling Delisie—Al Abbott—Ben Marks—The Wonder Girl—Rubenville.

**SIOUX FALLS, S. D.**

Orpheum (First Half)—Ross & Foss—Fisher & Lloyd—Gordon & Germaine. (Second Half)—East & West—Fitzgerald & Carroll—Kennedy & Davies.

**SIOUX CITY**

Orpheum (First Half)—Palermo's Canines—The Two Rozellas—Aileen Stanley—The Cansinos—Jack Rose—East & West. (Second Half)—Geo. & Mae Le Fevre—Ross & Foss—Fisher & Lloyd—Pearson & Lewis—Gordon & Ford.

**ST. LOUIS**

Grand Opera—Monroe Bros.—The McMahon Sisters—Valentine & Bell—"Broke"—Billy Miller & Co.—Jo Jo Harrison—Capps Family—Alf. Ripon & Jiggs—Evelyn Phillips.

**ST. LOUIS, MO.**

Columbia Theatre (First Half)—Ernest Hiatt—Pompeii Five—Lester Moore & Co.—Kola Jackson & Co. (Second Half)—Two Kwananas—Hanley & Howards—Melo Dance—Follette, Pearl & Wicks—Thomas Trio.

**SPRINGFIELD**

Majestic (First Half)—Rose Kress Duo—Harry Berry & Miss—Daniels & Walters—"The Story Book Revue"—Bill Robinson—Sawing a Woman in Half." (Second Half)—Raines & Avery—Emb & Alton—Dave Manley—Coley & Jaxon—"Sawing a Woman in Half."

**TERRE HAUTE**

Hippodrome (First Half)—Ethel & Ward Shattuck—Al Abbott—Jim Fulton & Co.—Harry Haw & Co.—The Popularity Queens—Tess Sherman & Co. (Second Half)—Gordon & Gordon—Daniels & Walters—"Summer Eve"—Sampson & Douglas—LaFrance Bros.

**TULSA, OKLA.**

Orpheum—The Le Rays—Warren & O'Brien—Blossoms—Browning & Davis—Les Kellors.

**TOPEKA, KAN.**

Novelty (First Half)—Jess & Dell—Robert & De Mont—The Question—Joyner & Foster—Jack & Jessie Gibson. (Second Half)—Harry Ellis—Kennedy & Burt—Mack & Stanton.

**ORDER KEEPS THEATRES OPEN**

NEW HAVEN, Conn., Dec. 18.—A temporary restraining order has been granted by Judge C. Simpson, upon the plea of Harry Stafford, owner of the White Way Theatre here, and one of the nineteen closed by order of the police early during the week following the Rialto Theatre fire. Stafford's argument was that he should not be interfered with in conducting his business by city authorities, whether it be the mayor or the city attorney.

This order leaves all of the theatres in the city to do business in spite of the order issued by Mayor Fitzgerald instructing Chief of Police Smith to close the theatres until a higher court takes over jurisdiction or the city makes further appeal of the cases. Although warrants of arrest of nineteen theatre owners were issued yesterday by the city attorney, none were served, because of the injunction issued by Judge Simpson.

**BUILDING UP A CLIENTELE**

It has taken E. F. Albee, the head of the Keith Circuit a third of a century, to build up the clientele that has been represented by the hundreds of congratulatory telegrams received from governors, mayors, state officials, churchmen, artists, musicians, and prominent people from all walks of life since the big Keith anniversary was announced. God fearing people never went to vaudeville—or rather to the old "Variety Halls" from which Messrs. Keith and Albee conceived and developed the present day vaudeville.

In talking of the early days of the Keith Circuit of Vaudeville Theatres, which is about to celebrate its "Third of a Century" Jubilee, E. F. Albee, the head of the circuit says that the greatest struggle was to induce the church people and the discriminating theatre goer of old Boston to venture inside their theatre.

In proof of their success, Mr. Albee quotes an incident which was told him only last year by John Cunningham, attorney for Cardinal O'Connell. By the terms of the will of Paul Keith of which Mr. Albee was executor, the Cardinal received a bequest of two million. In settling this, Mr. Albee had frequent meetings with Mr. Cunningham, who one day mentioned his experience many years ago with a nurse from Maine, who had come to attend his wife in Boston at the birth of her second child. It developed upon Mr. Cunningham to show the nurse the sights, and he suggested that they go into the beautiful new B. F. Keith Theatre.

Betty protested violently. She was a churchwoman; she had never been in a theatre in her life. Finally, however, she ventured into the beautiful lobby, and then into the inner corridor. Her feet sank into the velvet carpets, such as she had never dreamed of. Under the soft glow of hundreds of shaded lights she saw beautiful tapestries, and cabinets filled with priceless porcelains. It was more like a wonderful palace than a theatre except for the bursts of applause which came from within. Woman like, Betty's curiosity overcame her. She would stand inside and look—just for a minute. She remained with her eyes glued to the stage until two people near the front of the house got up to leave. Much amused, Mr. Cunningham suggested that they sit down, and Betty hardly waited to feign reluctance. The act happened to be about a country minister and a profane parrot in a thunderstorm at a ladies' Aid Society meeting. Betty was just wondering if she dared laugh, when a familiar guffaw right in back of her made her grasp Cunningham's arm convulsively. "My land" she gasped, "That's my minister. Nobody but him can laugh like that. Sure enough, the lights went up to reveal the face of her revered pastor from the home town in Maine, still in an ecstasy of mirth over the trials of his fellow shepherd on the stage.

"And he went home and preached about it from the pulpit," wrote back the scandalized Betty after her return. "He told everybody in that congregation if they ever got as far as Boston not to dare miss B. F. Keith's Theatre."

**WANT CENSORSHIP LAW REPEALED**

ALBANY, Dec. 19.—Repeal of the State Motion Picture Censorship law is to be requested of the 1922 Legislature by the State Federation of Labor. This was decided last Friday, when the Executive Board of the State Federation of Labor passed a resolution to the effect that the law is in direct "defiance of the Constitution."

**EQUITY BALL IS BIG SUCCESS**

CHICAGO, Ill., Dec. 19.—The Actors' Equity ball, given Saturday evening at the Congress Hotel, proved one of the most successful theatrical events held in this city in years. The affair had the support of Chicago's society, the elite of the windy city turning out en masse. Over 4,000 people attended.

The cabaret and pageant features are said to have proven successful and won the hearty approval of those in attendance.

Mrs. Kellogg Fairbanks was chairman of the advisory committee; Charles F. W. Nichols was chairman of the organization committee; Mrs. Joseph Fish, treasurer; Frank Bacon, chairman of the Actors' Equity committee; Evan A. Evans, chairman of the floor committee, and Bruce McRae, was acting chairman of the Actors' Equity committee.

The Actors' Equity Association will make their local ball an annual event in the future.

**"LUXURY TAX" FINISHED**

Hugo Ballin has finished his latest picture, entitled "Luxury Tax," which features Mabel Ballin. Raymond Bloomer is the leading man. The film will be released by Hodgkinson early in January. Ballin starts on his next feature within the fortnight. No title has been announced.

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December 21, 1921

## VAUDEVILLE BILLS

## F. F. PROCTOR

Week of Dec. 19, 1921

## NEW YORK CITY

**Fifth Avenue** (First Half)—Clown Seal—Lewis & Dody—Paul Hill Co.—Jim & B. Morgan—Keane & Whitney—Margot Young—Lowe, Feely & Stella—Locket & Lynn. (Second Half)—Alfred Goulette Co.—Forr & Goodridge—Mosconi Bros.—Muray & Gerish—Young American—Harry Green—Cornell, Leonz & Zip.

**125th Street** (First Half)—Morton Jewell Co.—Janet of France—Claude & Marion—Leon's Ponies—Walker & Walker—A. & M. Havel—Newport & Stark—Murray Bennett. (Second Half)—Royal Venetian Five—Lowe, Feely & Stella—Doris Hardy Co.—Nellos—Dotson.

**55th Street** (First Half)—Barry & Layton—Peg Brennan Co.—Bergman, McKenna & Nic.—Owen McGivney—Fargo Elliott—Morley & Chesleigh—Knox & Inman—Columbus Revue. (Second Half)—Sims James Trio—Nakaer Japs—Ray Hughes Co.—Camarie—Hal Springfield—Emma O'Neil.

**23rd Street** (First Half)—Dave Roth—Ormsby & Remig—Hans Roberts Co.—Weber & Ridnor—Paul Burns Co.—DeWitt, Burns & Torrence—Lloyd & Christie—Howard & Sadler. (Second Half)—Claude & Marion—Lillian Gonue—Redford & Winchester—Leon's Ponies—Wm. Edmonds Co.—Flo Nelson Co.

## ALBANY

(First Half)—Norton & Noble—Leo Haley—Josie Flynn Co.—Gail Gray—Jones & Jones—Three Falcons. (Second Half)—Henry & Adelaide—Alf. Grant—Semone & Conrad—Barrett & Cunneen—Fenton & Fields—Paul & W. Levar.

## ELIZABETH

(First Half)—Diamond Sisters—Meehan & Knowman—Nancy Boyer Co.—Bob Willis—Allen & Mulcahy—Salador Revue. (Second Half)—A. O. Duncan—Harry Berresford Co.—Elizabeth City Four—Fred Elliott—Bobb & Bobb.

## MT. VERNON

(First Half)—Sabbott & Brooks—Shireen—Lord & Fuller—Young America—Kenny & Nobody—Olcott & Mary Jane—Sewel Sisters—Ben Meroff. (Second Half)—Norton Jewell Co.—Janet of France—Jack Norton Co.—North & Hollay—Dufor Boys—Janis & Chaplions—Stan Stanley Co.

## NEWARK

(First Half)—Allen Rogers & L. All—Bessie Clifford—Tango Shoes—Herman Timberg—Rice & Elmer—Mosconi Bros.—G. & VanHorn—Howard & Lewis—Martha Pryor Co. (Second Half)—Lewis & Dody—Jim & B. Morgan—Ben Meroff—Sally War Co.—Babe Ruth—Wellington Cross.

## SCHEECTADY

(First Half)—Paganini—Porter J. White—Rucker & Winifred—Malia Bart Co. (Second Half)—The Seebacks—Gertrude Morgan—Geo. Stanley & Sis.—Murphy & White—Blackstone Co.

## TROY

(First Half)—Henry & Adelaide—Pollard Sisters—Alf. Grant—Semone & Conrad—Fenton & Fields—Paul & W. Levar. (Second Half)—Norton & Noble—Leo Healy—Josie Flynn Co.—Gail Gray Co.—Jones & Jones—Malia Bart Co.

## YONKERS

(First Half)—Smily Ward Co.—Ray Hughes Co.—Naker Japs—McLaughlin & Evans—Girard's Animals—Bert & L. Walton. (Second Half)—Lewis & Dody—Peggy Brennan Co.—Newell & Yost—Four Byron Sisters—Juvenility—Ted & F. Burns.

## B. F. KEITH VAUD.

Week of Dec. 19, 1921

## NEW YORK CITY

**Harlem Opera House** (First Half)—A. O. Duncan—Van Horn & Inez—Wm. Edmonds Co.—Steep's Sex—Arthur & M. Havel—Santiago Three. (Second Half)—Stan Stanley Co.—Last Bet—Morgan & Binder—Marry Me—Ford & Goodridge—Dave Roth—Wife Hunter—Beaumont Sisters—DeWitt, Burns & Torrence.

## ALLENTON

(First Half)—Eugene & Finney—Flo & Ollie Walters—Fabe & McCowan—Willie Smith—Earth to Moon. (Second Half)—Visser & Co.—Conn & Albert—Jed's Vacation—Newhoff & Phelps—Musical Nosses.

## ALTOONA

(First Half)—The Carbreys—Tom Kelly—Nat Leffingwell Co.—Redman & Wells—Kittie Francis Co. (Second Half)—Ziska—Lorry & Prince—Carnival of Venice—Rowland & Meehan—Sanker & Silvers.

## BANGOR

(First Half)—Ecko & Kyao—Selma Corbett—Maud Allen Co.—Charles Tobin—Lyle & Virginia—Ramsdell & Deyo. (Second Half)—Bill Reno—Cook & Sylvia—Sargent Marvin—Mack & Larue—Schwartz & Clifford—Paul Leyan & Miller.

## BOSTON

**Boston Theatre**—Hayatka Bros.—Geo. Ray Perry—Josie Hether Co.—Lynn & Smythe—Rene Robert Co.

## SOULLIE SQUARE

Major Allen—Harry Hayden Co.—Babcock & Dolly—Arabian Nightmare.

## BROWNSVILLE

Barnet & Whiting—Princeton Five—Marie Sparrow—Reckless & Arley.

## BINGHAMTON

(First Half)—Will Lacey—Harriman Bros.—Martelle—Fields & Fini—McCoy & Walton—Polly Moran—Three Crompton Girls. (Second Half)—Mack & Brantley—Ann Francis—Four Bards.

## CAMBRIDGE

(First Half)—Canaris & Cleo—Helen Farnum—Arthur Astill Co.—Hickman Bros.—Brownlee Hickville Foibles. (Second Half)—Claire & Attwood—Smith & Neiman—Madam Besson Co.—Mullen Francis—Archer & Belford.

## CANTON

Shelvey Boys—Jack McCowan—At the Party—Melodious Six—Wiley & Hartman—Lamb's Manikins.

## CHESTER

(First Half)—McCart & Marrowe—Reed & Tucker—Robby Folsom—Roland Travers Co. (Second Half)—Fid Gordon—Grey & Byron—Crane, May & Crane—Erford's Oddities.

## CLARKSBURG

(First Half)—Leighton & Duball—Miss Cupid—Evans & Wilson—Caesar Rivoli. (Second Half)—Dorothy Doyle—On the Aisle—Jada Trio—Brown & Barrows.

## EASTON

(First Half)—Visser Co.—Conn & Albert—Jed's Vacation—Newhoff & Phelps—Musical Nosses. (Second Half)—Eugene & Finney—Flo & Ollie Walters—Father & Mcowan—Willie Smith—Earth to Moon.

## ELMIRA

(First Half)—Wolford & Burgard—Pershing—Morley & Mack—Myrtle Boland—Mack & Brantley—(Second Half)—Joe Allen—Harriman Sisters—Mr. & Mrs. S. Darrow—McCoy & Walton—Polly's Pearl.

## FALL RIVER

(First Half)—Cortez Sisters—Tommy Dooley—Nestor & Hayes—Wm. Weston Co. (Second Half)—Karol Bros.—Char Keating—Arthur Whitelaw—Kirksmith Sisters.

## FITCHBURG

(First Half)—Foxworth & Francis—Shields & Kane—Archer & Belford—Smith & Neiman—Kirksmith Sisters. (Second Half)—Canaris & Cleo—Cortez Sisters—Arthur Astill Co.—Hickman Bros.—The Levols.

## GREENFIELD

Frank Shields—Peggy Brooks—Monarch Comedy Four—Mardo & Rome—Toyland Follies.

## GREENSBURG

(First Half)—Reckless & Arley—Vera Gale—Gilde & Jaslo—Princeton Five. (Second Half)—Archie, Onri & Dolly—Day & Stanley—Overseas Revue—Caesar Rivoli.

## GLOVERSVILLE

Will Lacey—Marino & Verga—Lillian Conrey & Br.—Jack George—Three Crompton Girls.

## HAZELTON

(First Half)—Samtry & Norton—Davis & Walker—Julia Curtiss—Ros & Ross. (Second Half)—Two Stenards—Chas. & J. Lewis—Chas. Martin—Techow's Cats.

## HARRISBURG

(First Half)—Ziska—Lowry—Prince—Carnival of Venice—Rowland & Meehan—Potter & Hartwell. (Second Half)—The Carbrys—Tom Kelly—Nat Leffingwell Co.—Redman & Wells—Kittie Francis Co.

## ITHACA

Welford & Burgard—Platt & Dorsey Sisters—Earle & Sunshine—Nevins & Guhl—Sawing a Woman.

## JERSEY CITY

(First Half)—Cooper & Ricardo—Wells, Virginia & West—Redford & Winchester—Morgan & Binder—Dean & Haines—Theo & Dandies—Waite, Hoyt & Gordon—Ted & F. Burns. (Second Half)—Frank Ward—Van Horn & Inez—Frank Mullane—Not Yet, Marie—Paul Burns & Co.—Coffman & Carroll.

## MARCUS LOEW CIRCUIT

## NEW YORK CITY

State (First Half)—Three Walters—Frank Mansfield—Andy & Louise Barlow—Sherman, Van & Hyman—Arthur Sullivan & Co.—James Thornton—Downing & Bunin Sisters. (Second Half)—Amorus & Obey—Mitchell Bros.—Mason & Fletcher—Hudson & Jones—Melody Festival—Jas. Thornton.

## AMERICAN

(First Half)—Kawana Duo—Evans & Dean—Snyder & Molino—Grindell & Ester—Topics & Tunes—Walter West—Long, Cotton & Co.—Sally Fields-Russo, Tie & Russo. (Second Half)—Frank Mansfield—Three Walters—Sosman & Sloane—Skelly & Heit Revue—Herman Berrens—Renee Noel & Co.—Sally Fields—Leon & Mitzl.

## NATIONAL

(First Half)—Stanley Bros.—Reeder & Armstrong—Al & Mary Royce—Morey, Senna & Dean—Rose Revue. (Second Half)—Swain's Cats and Rats—Ulis & Clark—Ashley & Dorney & Co.—Tabor & Greene—Songs & Scenes.

## ORPHEUM

(First Half)—Leon & Mitzl—Tabor & Greene—Jimmy Rosen & Co.—Wilson & Larsen—Quinette Hughes & Co. (Second Half)—Grindell & Esther—Betty Wake Up—Ash & Hyams—Saxi Holtsworth & Co.

## GREENLEY SQUARE

(First Half)—Les Perretos—Kennedy & Kramer—Rhoda Bernard & Co.—Burke & Burke—Mumford & Stanley—Musical Queens. (Second Half)—Fred's Pigs—Chas. Gibbs—Bennett & Lee—Roberts & Boyne—Cullen & Cantor—Tom McKay's Revue.

## DELANCY STREET

(First Half)—Fred's Pigs—Arthur & Lydia Wilson—Martha Hamilton & Co.—Ash & Hyams—Melody Festival. (Second Half)—Flying Howards—Kennedy & Kramer—Criterion Four—Al & Mary Royce—Wilson & Larsen—Musical Queens.

## BOULEVARD

(First Half)—Weiss Trio—Sosman & Sloane—Roberts & Boyne—Criterion Four—Brosius & Brown. (Second Half)—Mumford & Stanley—Bernie La Barr & Beaux—Elsie White—Les Perretos.

## AVENUE B

(First Half)—Lockhardt & Laddie—Arthur & Lydia Wilson—Poor Old Jim—Four Brown Girls. (Second Half)—Pasquale & Reno—Anne Nelson—Brava, Michielina & Co.—Murray Voekl—Jewell's Manikins.

## LINCOLN SQUARE

(First Half)—The Rackets—Rose & Lea Bell—Renee Noel & Co.—Chas. Gibbs—Skelly & Heit Revue. (Second Half)—Kawana Duo—Olive Wright & Co.—Martha Russell & Co.—Ralph Whitehead—Oddities of 1921.

## VICTORIA

(First Half)—Olive Wright & Co.—Small & Sheppard—Ashley & Dorney Co.—Saxi Holtsworth & Co. (Second Half)—Brosius & Brown—Frankie Niblo—Martha Hamilton & Co.—Sherman, Van & Hyman—Downings & Bunin Sisters.



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**BROOKLYN**

Fulton (First Half)—Swain's Cats and Rats—Frankie Niblo—Hudson & Jones—Ralph Whitehead—Dance Follies. (Second Half)—The Backos—Rhoda Bernard & Co.—Burke & Burke—Small & Sheppard—Topics and Tunes.

Warwick (First Half)—Pasquale & Powers—Annie Nelson—Serving Two Masters—Mack & Dean—Bernice La Barr & Beaux. (Second Half)—Stevens & King—Reiff Bros.—Mysterious Music.

Palace (First Half)—Ulla & Clark—Cupid's Close Up—Brava, Michelina & Co. (Second Half)—Lockhardt & Laddie—Four Brown Girls—Mack & Dean.

Metropolitan (First Half)—Amoros & Obey—Reiff Bros.—Gaylord & Lancton—Elsie White—Tom McKay's Revue. (Second Half)—Rose Revue—Jack Reddy—Walter Fenner & Co.—Moray, Senna & Dean.

Gates (First Half)—Lynch & Zeller—Irene Trevette—Walter Fenner & Co.—Murray Voelk—Oddities of 1921. (Second Half)—Deno Sisters & Co.—Reeder & Armstrong—Poor Old Jim—Chick & Tiny Harvey—Dance Follies.

**BALTIMORE**

Alvin & Alvin—McIntyre & Halecomb—Homer Miles & Co.—Burns & Klein and Seven Virginia Belles.

**HOLYOKE**

(First Half)—Kuma & Co.—Murphy & Hewitt—Johnson Bros. & Johnson. (Second Half)—Busey's Dogs—Armstrong & Tyson—De Vine & Williams—Brady & Mahoney—Four Bellhops.

**HOBOKEN**

(First Half)—Variety Four—Jack Reddy—Turmer & Joselyn—Cullen & Cantor—Lyndall Laurel & Co. (Second Half)—Weiss Troupe—Marion Summer—Little Lord Robert—Arthur & Lydia Wilson—Pot Pourri Dancers.

**BUFFALO**

Haas Bros.—Howard & Brown—Lyle & Emerson—Lone Star Four—Hazel Green & Co.

**BOSTON**

(First Half)—White Bros.—Henderson & Halliday—Grace Cameron—Celebrities. (Second Half)—Fred & Al Smith—Shan Tock & Yen Wah—Chisholm & Breen—Wm. Dick—Celebrities.

**WASHINGTON**

Hurley & Hurley—La Rose & Adams—Business Is Business—Riverside Trio—Cutting a Woman in Two.

**TORONTO**

Ed. Gingras & Co.—Jack Symonds—Chapman & Ring—Lane & Freeman—Musical Buds.

**PROVIDENCE**

(First Half)—Fred & Al Smith—Shan Tock & Yen Wah—Chisholm & Breen—Wm. Dick. (Second Half)—Henderson & Halliday—Grace Cameron—White Bros.

**MONTREAL**

Ziegler Duo—Allen & Moore—The Crisis—Fox & Britt—Ethel Gilmore & Co.

**SPRINGFIELD**

(First Half)—Busey's Dogs—Armstrong & Tyson—De Vine & Williams—Brady & Mahoney—Four Bellhops. (Second Half)—Kuma & Co.—Murphy & Hewitt—Johnson Bros. & Johnson.

**OTTAWA**

Royal Trio—Zolar & Knox—Billy Swede Hall & Co.—Lehr & Bell—Fortune Queen.

**HAMILTON**

Sig Franz & Co.—Davis & McCoy—Gossler & Lushy—Basil & Allen—Choy Ling Foo Troupe.

**NEWARK**

Miller, Kline & Kubie—Wahl & Francis—Pardo & Archer—Hart, Wagner & Eltis—Dippel's Kutie Kids.

**LONDON**

(First Half)—Camilla's Pomeranians—Herman & Briscoe—McIntosh & Musical Maids. (Second Half)—Hite, Relflow & Co.—Donald & Donalds—Morris & Shaw.

**WINDSOR**

(First Half)—Hite, Relflow & Co.—Donald & Donalds—Morris & Shaw. (Second Half)—Camilla's Pomeranians—Herman & Briscoe—McIntosh & Musical Maids.

**JOHNSTOWN-PITTSBURG**

Young & Wheeler—Review of Reviews—Alice De Garmo—Richard & Walsh—Bill & Caron.

**JAMESTOWN**

(First Half)—O'Connor & McCormick—Marie & Marlow—Sally Rogers & Sally. (Second Half)—Jean & White—Briere & King—Four Brown Girls.

**LYNN**

(First Half)—Combe & Nevins—Madam Besson Co.—Laura Ordway—Karol Bros. (Second Half)—Foxworth & Francis—Geo. Drury Hart—Barnes & Worsley—Brownlee's Hicksville Follies.

**LAWRENCE**

(First Half)—Mack & Larue—Stan Stanley—Grey & Old Rose—Cabil & Romaine. (Second Half)—Frank Brown—Wheeler & Potter—Telephone Tangle—Combe & Nevins—Herrns & Wills.

**LEWISTON**

(First Half)—Bill Reno—Cook & Sylvia—Sargent & Marvin—Schwartz Clifford—Paul Levan & Miller. (Second Half)—Kit Karson—Sherman & Pierce—Laure Ordway.

**LANCASTER**

(First Half)—Moll B. Bros.—Crane, May & Crane—Wild & Hill—Review of Varieties. (Second Half)—Peter & Hartweir—Nancy Boyer Co.—Geo. P. Wilson—Sylvester Family.

**MANCHESTER**

(First Half)—Mayor Morris—Crank Brown—Geo. P. Hart Co.—Mullan Francis—Herrns & Wills. (Second Half)—Cliff Jordan—Shields & Park—Homer Mile Co.—The Melofuns—Grey & Old Rose.

**MIDDLETOWN**

Cole Children—Johnny Burns—Vernon.

**MCKEESPORT**

Josephine & Harry—Oh, You Butler—Leight & Du Ball—Studies L'Art.

**NEW BRITAIN**

(First Half)—Dubois Bros.—Cradock & Shadow—Johnny Burns—Regay & Co. (Second Half)—Lawton—Howard & Janet—Maud McIntosh—Finley & Hill.

**NORWICH**

Cole Children—Marodo & Rome—Veron—Eckhoff & Gordon—Ebbe Walman—Coakley & Dunlevy—Knowles & White.

## The Future of Burlesque

By BILLY (BEEF TRUST) WATSON

In my more than thirty years, in burlesque I have seen this form of theatrical entertainment grow from a line of stage endeavor which was unstable and uncertain, to one of the most firmly founded businesses, in the country, and I can assert with the utmost faith, that American burlesque will rise from its present slump, to a stronger and more substantial footing than it ever had before.

I have no desire to praise myself, or extoll my own attainments, but I take the liberty to say that any work which can bring to a man like myself the fortune and standing that I have, must be worthwhile; must be firmly founded, must have the qualities necessary to withstand the present business depression that has hit the whole country. Burlesque will come back stronger than ever, I am sure.

I do not make these assertions, without some basis for the conclusions I have arrived at. I can look back at my own history, which is bound up with the history of many others in burlesque, and is in most particulars similar, and say that my experiences prove that burlesque, as exemplified by its present control, has the sturdiness to weather the storm.

Burlesque has produced men who are an important factor in the amusement industries of the United States. It has produced actors and actresses, who are the top-notchers in the so-called higher classes of stage work. It has graduated men and women who have taken their positions as respected members of the particular communities in which they have made their homes. It includes in its roster, men and women who still continue to work in the confines of its activities, although they have attained positions of note in other lines and in public life.

I can look back along the years of my own life, and say that burlesque holds nothing of which I am ashamed. I occupy a position of some importance, politically and commercially, in my own town, Paterson, New Jersey, but every year I like to take to the road with my burlesque show, and am happy to do it.

Burlesque means something to me. Burlesque means the intimacy of as fine a set of actresses and actors as there are living. It means more than just work to me; it stands for the thing that is closer to every human being's heart than anything else; and that is: doing the thing you like best among the folks you like best.

I have worked in my life, to get to the place I now fill. I can remember when I first appeared on the stage. It was down at the old Chatham Square Museum. I was working in a furrier's shop, and if I could have smothered my desire to act, I would probably now be getting the highest union rate the furriers are paid. But I wanted to act, and I left my job to sing and act Dutch and Yiddish roles in the old Museum—which at the time seemed to me to be the biggest and best thing going.

I made my first appearance, at the grand salary of \$12 a week, and I told myself that henceforth I would stick to the stage. And I have never regretted my decision.

Burlesque now, is a life of ease compared to what we actors did in those old days. I have done eighteen performances in one day at the small store theatre in Boston of B. F. Keith's,—and came on again for the nineteenth time as a "chaser" to get the seat-holders out of the place.

My first burlesque show opened at the Star Theatre in Bridgeport, Connecticut, under the management of William H. Fox. I got 80 per cent as my share.

Many actors and actresses who worked for me in those old days are stars now. And many others who were just breaking in, in other burlesque shows are stars in their own name now. Ella Shields, now one of the leading stars in England, who was paid \$750 a week when she was over here recently, worked for me in the chorus at the Cozy Corner in Brooklyn for \$18 a week. Leon Errol, who earns over the thousand-a-week mark in "Sally" and Ziegfeld's "Frolic," worked for me in stock at the Trocadero in Philadelphia for \$40 a week. Mollie Williams, now starring in her own company on the Columbia Wheel, worked for me for \$18 a week at the Cozy Corner. Harry C. Bryant, one of the former big producers of the Columbia Wheel, worked for me at \$60 a week. Dave Marion, one of the big burlesque show producers, worked for me for \$60. And so it goes.

I am proud of my association with burlesque and I expect to see burlesque in the near future become an even greater factor in the amusement world that it is now. The future of burlesque is a rosy one for everyone concerned.

The Skelly and Heit Review has been booked over the Loew time.

### TAKES CARE OF BREAD LINE

ST. LOUIS, Dec. 17, 1921.—Barney Gerard, owner of the "Follies of the Day," playing at the Gayety Theatre next week, has arranged to provide all of the bread necessary for the coffee and bread line at the C. F. Blanke Sales Company, 7th Street and Clark Avenue, it was stated today. Several of the girls in the troupe offered their services in helping to feed the men, but this was declined.



**GEORGE N. BROWN**

George N. Brown, whose picture appears here, also on the front cover of this issue of the CLIPPER, is the world's champion walker, and is at present appearing on the Keith Circuit in a novel act called "Pedestrianism."

In his act, Brown gives a demonstration of his remarkable ability as a pedestrian and, with the admixture of some comedy, makes it an interesting one.

Brown, who is 29 years of age, is an athletic marvel. He is five feet, nine inches in height and weighs 153 pounds. Light, supple, muscular, he is a splendid figure of a man. Brown attributes his splendid physical condition to walking and the rigid programme he follows in his daily life.

In nine years Brown has walked more than 13,500 miles, which is something to boast of. He does not expect to relinquish his title until ten more years have passed, either. He expects to have covered at least 18,000 more miles in that time.

"Walking is the greatest of all exercises," declares Brown. "The man or woman who does not appreciate the value of walking is missing a lot."

A MERRY CHRISTMAS and HAPPY NEW YEAR

# NORA HENRY

A Million Dollars' worth of personality and the Million Dollar Beauty Show  
Girl of Burlesque, with

**Billy Watson and his BIG SHOW**  
**COLUMBIA CIRCUIT**

# HARRY HOCH

Extends best wishes for the coming year to all of his friends in and out of the profession.

**NEW LONDON**

(First Half)—Jean & Valarie—Monarch Comedy Four—Knowles & White—Loney Haskell—Tennessee Ten. (Second Half)—Frozin—Frankie Heath Co.—Adroit Bros.

**OSSINING**

Henri Sisters—F. & T. Burns—Viola Gillette—Coakley & Dunlevy—Tamaki Five—Hinkle & May.

**OCEAN**

(First Half)—Jean & White—Ann Francis—Briere & King—Four Brown Girls. (Second Half)—O'Connor & McCormick—Myrtle Boland—Marie & Marlow—Sully, Rogers & Sully.

**PITTSBURGH-JOHNSTOWN**

Doyle & Elaine—Arona Bros.—Kirk & Harris Co.—Selbini & Royer—Pisano & Bingham.

**PAWTUCKET**

Paul Nolan Co.—Tango Shoes.

**PATERSON**

(First Half)—Manners & Lauree—Margaret Padula—Janet & Norman Bros.—Billy Kelly Co.—Bohn & Bohn. (Second Half)—Bessie Clifford—McLaughlin & Evans—Three Ladellas—F. & M. Dale.

**PASSAIC**

(First Half)—Harvey & Brude—Robinson & Pierce—Coakley & Dunlevy—Manual Roman Trio—Melody Six. (Second Half)—LeClair & Sampson—Hinkle & May—Weber & Elliott—Spirit of Youth.

**PITTSFIELD**

(First Half)—Frank Shields—Edwards & Janet Finley & Hill—Peggy Brooks—Toyland Follies. (Second Half)—Martell & West—Tom Brandfond—Heuri Sisters—Rucker & Winifred—Loretas Bears.

**PITTSBURG**

Pauline & Francis—Keller & Waters—Graves & Demend—Tommy Allen Co.—Dale & Young—Jack Marley—Peel & Corvan—Page & Green.

**PHILADELPHIA**

Wm. Penn (First Half)—Dancing Tom Foolery—Fid Gordon—Grey & Byra—Quinn & DeRex—Erford's Sensation. (Second Half)—Will Morris—Reed & Tucker—Bobby Folsom—Chas. Olcott & May.

**GIRARD**

(First Half)—Musical Lots—Beldine Duo—Anderson Trio. (Second Half)—Ryan & Tucker—Benton & Co.—Joe Clarkson—Dancing Tom Foolery.

**READING**

(First Half)—Beagy & Clausa—Ernie & Ernie—Conlin & Glass—Al. H. Wilson—Lewis Hart Co. (Second Half)—Dan Bros.—Wm. & Mary Rogers—Ricer & Werner—Montague Love—Sherlock Sisters & Clinton.

**SHENANDOAH**

(First Half)—Two Stenards—Chas. & J. Lewis—Chas. Martin—Techow's Cats. (Second Half)—Santry & Norton—Davis & Walker—Julia Curtiss—Ros & Foss.

**STAMFORD**

(First Half)—Wright & Gayman—Davis & LeClair & Sampson. (Second Half)—Duclos Bros.—Tom Dooley—Craddock & Shavey—Maurice Costell Co.

**SARATOGA**

Berk & Sawn—Loney Haskell—Fields & Fink.

**SO. NORWALK**

Nester & Vincent—Manuel Romane Trio—Milton Pollock Co.—Jerome Mann—Trennell Trio.

**SYRACUSE**

(First Half)—The Seebachs—Gertrude Morgan—Fraser & Bunce—Geo. Stanley & Sis.—Jack George—Blackstone Co. (Second Half)—Wise & Wiser—Paganini—Jerome Merrick Co.—Haveman's Animals.

**SHAMOKIN**

(First Half)—Joe Allen—Platt & Dorsey Girls—Earle & Sunshine—Nevins & Guhl—Polly's Pearls. (Second Half)—Lane & Whalen—Kay Neillan—Eleanor Pierce Co.—Morley & Mack—Martelle.

**TORONTO**

Murphy & Lachmar—Niobe—Dancing Shoes—Patrice & Sullivan—Ledy & Ledy.

**UTICA**

(First Half)—Archie & Gertie Fall—Marina & Verga—Berk & Swan—Dotson—Haverman's Animals. (Second Half)—Frazer & Bunce—Steed's Septet—Muray Bennett.

**WOONSOCKET**

(First Half)—Nagiffs. (Second Half)—Lang Sisters—Wardel Bros. & Costa—Andre & Armond.

**WILMINGTON**

(First Half)—Arthur Hill—F. & M. Dale—Goldie & Thorne—Mack & Holly—Sylvester Family—Sunshine Girls. (Second Half)—Hector—Maunders & Lowre—Wild & Hills—Margaret Padula—Jenette & Norman Bros.

**WASHINGTON**

(First Half)—Archie, Onri & Dolly—Marie Sparrow—Oh, You Butler. (Second Half)—Vera Gale—Gidde & Jafolo—Three Weber Girls.

**WHEELING**

(First Half)—Dorothy Doyle—On the Aisle—Jada Trio—Day & Stanley—Princess Wah Letka. (Second Half)—Green & Myra—Miss Cupid—Evans & Wilson—Princess Wah Letka.

**YORK**

(First Half)—Damm Bros.—Wm. & Mary Rogers—Rice & Werere—Montague Love—Sherlock Sisters & Clinton. (Second Half)—Beagy & Clauss—Ernie & Ernie—Conlin & Glass—Al. H. Wilson—Lewis Hart Co.

**POLI CIRCUIT****BRIDGEPORT**

Poli's (First Half)—Markel & Gay—Jazz Baby—George Alexander—Winlocke & Van Dyke—Stars Record—Walmsley & Keating—Fern, Bigio & King. (Second Half)—Erne & American Trio—Kane & Grant—Thorton Flynn Co.—Tyrell & Mack—Love Garden—Lew Cooper—Sawing a Woman in Two.

Plaza (First Half)—Markel & West—Honey, Lewis & Grayce—Frank W. Staffer Co. (Second Half)—Wood & Lawson—Sullivan & Meyers—Geo. F. Hall Musical Five.

**HARTFORD**

Capitol (First Half)—Love Garden—Dixie Hamilton—Sheila Terry Co.—Exposition Jub. Four—Six American Belfords. (Second Half)—Paul & Pauline—Jack Goldie—F. & T. Sabini—Angel & Fuller—Spirit of Mardi Gras.

**NEW HAVEN**

Bijou (First Half)—Five Musical MacLarnes—Wood & Lawson—Sullivan & Meyers—Jack Goldie—Four Aces. (Second Half)—Hightower & Jones—Hon, Barney Ward—Oliver & Olip—Honey, Lewis & Grayce—Stars Record.

Palace (First Half)—Werner Amorus Trio—Lucille DuBois—Mason & Cole—Lew Cooper—Spirit of Mardi Gras. (Second Half)—Fern, Biglow & King—Winlock & Van Dyke—George Alexander Co.—Elm City Four—Moore's Band.

**SCRANTON**

Poli's (First Half)—Bud & J. Gray—Williams & Taylor—Norton & Melnotte—Cecilia Weston Co.—Mme. Ellis. (Second Half)—Osaki & Taki—Tom & Dolly Ward—Ed. Sloan—Springtime.

**SPRINGFIELD**

Palace (First Half)—Tuck & Clair—Geo. F. Hall—Thorton Flynn Co.—Angel & Seven Fuller—Elm City Four—F. Donegan & A. Allen. (Second Half)—Werner Amorus Trio—Andrews & Blanchette—Lucille Du Bois—Richard Carle Co.—Oliver & Nerritt—Ryan, Weber & Ryan.

**WORCESTER**

Poli's (First Half)—Paul & Pauline—Tyrell & Mack—F. & T. Savini—Melofans—Moore's Band. (Second Half)—Markell & Gay—Sheila Terry Co. Exposition Jubilee Four—Six American Belfords.

Plaza (First Half)—Hightower & Jones—An-dress & Blanchette—Richard Carle Co.—Barney Ward—Erene & American Trio. (Second Half)—Maxon Morris—Mason & Cole—Harry B. Toomer Co.—Tuck & Claire—Four Aces.

**WATERBURY**

Poli's (First Half)—Ryan & Weber Ryan—Kane & Grant—Francis X. Conlon & P. Gilmore—Oliver & Nerritt—Sawing a Woman in Two. (Second Half)—Casting Campbells—Dixie Hamilton—Frank Stafford Co.—Walmsley & Keating—F. Donegan & A. Allen.

**WILKES-BARRE**

Poli's (First Half)—Osaki & Taki—T. & D. Ward—Ed. Sloan—Springtime. (Second Half)—Bud & J. Gray—Williams & Taylor—Norton & Melnotte—Cecilia Weston Co.—Mme. Ellis.

**PARROT BOOSTS SHOW**

NEW BRUNSWICK, N. J., Dec. 15.—John Howe, manager of a local vaudeville house here, has conceived a novel idea to stimulate patronage at his theatre. He has secured for himself a parrot, and is teaching it how to say "Good Show." When the parrot has mastered these words, Howe will place it in a conspicuous place in front of the theatre and have it repeat those words to the throngs passing by.

**JAMES W. ASHLEY**

Congratulates and extends Christmas Greetings to

**ALLEN FAGEN**

who wishes a Merry Christmas to

**MISS BROWN**

who wishes a Prosperous New Year to

**MISS ROSE**

who joins all in wishing

A Merry Christmas to,

**MISS REUSS****MAX HART'S**

LOEW BUILDING, NEW YORK

A MERRY CHRISTMAS

and

A HAPPY NEW YEAR

TO YOU ALL

**ELSIE JANIS**

SEASON'S GREETINGS

FROM

**Rocco Vocco**

CHICAGO MANAGER, LEO FEIST, INC.

GRAND OPERA HOUSE BLDG., CHICAGO, ILL.

**JOE NIEMEYER**

and His Girls

Playing SHUBERT Vaudeville

XMAS GREETINGS TO ALL

**VICTORIA AND DUPREE**

December 21, 1921.

Season's  
Greetings **AL COOK** Professional  
Manager  
**M. WITMARK & SONS**

1562 BROADWAY  
NEW YORK CITY

**MR. E. F. ALBEE says to Vaudeville Artists:**

"Give distinction to your act. The acts that live the longest are those catering to the human interest, to the hearts and minds of clean-thinking people."

Why not take this pre-eminent authority's advice and have acts written to fit your personalities and purposes by a writer who holds a long-run record with "human interest" material in vaudeville.

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Merry Christmas and a Happy New Year To All

**CRISP SISTERS**  
& CO.

B. F. KEITH CIRCUIT

Dir. JOPAIGE SMITH  
E. MARTY FORKINS

Christmas Greetings To My Friends in the Profession  
**DAVE RINGLE**  
Writer of  
"My Hawaiian Melody"—"Broken Hearts"  
McKINLEY MUSIC CO.

Prof. Mgr. 1658 Broadway

WISHING ALL MY FRIENDS  
A Merry Xmas and A Happy New Year

**AL BEILIN**  
BROADWAY MUSIC CORP.  
723 SEVENTH AVENUE NEW YORK

Wanted to know the whereabouts of  
**JEANNIE COTRELLI**  
Anyone having information as to her, if living,  
will be doing her a favor to have her communicate with **JESS C. KELLY, R. R. No. 1  
Sta. M., Cincinnati, Ohio**

## VAL GREY MARRIES

Val Grey, a chorus girl with the "Social Follies," was married on the stage at Binghamton, to Claude Cole, a non-professional, last week.

## SEASON GREETINGS

**GREENLEE & DRAYTON**Direction—**MORRIS & FEIL**

## DEATHS

**ADA GILMAN**, well known on the legitimate stage, died at Holmesberg, Pa., on Dec. 17th, after an illness that lasted five days.

For years she was connected with Geo. M. Cohan productions, her last engagement being in "The House of Glass." She was the last living member of the old Boston Museum Co., and years ago had been a member of the Austin Daly and Lawrence Barrett Companies.

Born in Boston, some sixty-seven years ago, Miss Gilman in later years became the wife of Leander Richardson whom she later divorced.

In Loving Memory of My Mother  
**JOHANNA PETERSEN**  
who passed on Dec. 15, 1921  
**FRED C. MULLER**

**JOHN C. FISHER**, widely known theatrical manager, died suddenly at Chicago of heart disease, on Dec. 18th, in his sixtieth year.

Mr. Fisher was born in Louisville, Ky., and had many friends in the profession. With Thomas W. Ryley, he produced "Floradora," which made many thousands of dollars for them. Later he produced "The Silver Slipper."

During the recent war he managed Singer's Midgets and a year ago was engaged by Florenz Ziegfeld.

Last December, he suffered from a nervous attack in New York and his health had been failing since.

Several months ago he was engaged by Chas. Dillingham as company manager of the Irish Players in "The White-Headed Boy," and it was while he was acting in this capacity that he passed away.

In recent years, Mr. Fisher made his home in New York. He was a thirty-second degree Mason, and a member of several clubs in New York City.

In Memory of the late  
**BEN F. KAHN**  
He was a pal  
and friend to all  
**CHARLIE BURNS**  
formerly of Kahn's Union Square

**CAMILLE SAINT-SAENS**, the noted French composer, died suddenly at Algiers, Africa, on Dec. 16th.

Saint-Saens was acknowledged everywhere as one of the greatest musicians of his time and his musical career overlapped three generations.

He made his premiere appearance as a pianist in Paris in 1848. He was the French Government Representative at the Panama-Pacific Exposition at San Francisco in 1915.

M. Saint-Saens was born in Paris on Oct. 3rd, 1835, and at the age of five, played the piano with skill and taste. He has written several master-pieces including "Samson et Delila," "Henry VIII," besides many concertos, sonatas, and quintets.

IN MEMORY OF  
**B. F. KAHN**  
MAY HIS SOUL REST IN PEACE.  
A GREAT MAN AMONG MEN  
**KITTY WARREN**

**IRVIN KLEIN**, a vaudeville actor, known on the stage as Edward Harris, died suddenly at No. 626 East Chestnut Street, Louisville, Ky., from a pulmonary hemorrhage. He had been gassed overseas and his death is attributed to this cause.

**JERE GRADY**, who for many years was connected with the "Jere Grady and Frankie Carpenter" Stock Company, died at his home in Lynn, Mass., on last Wednesday.

Mr. Grady was well known and had a host of friends in the profession, and managed and owned several companies after retiring from the stock field.

He was the guardian of "Little Billy," the vaudeville and production actor.

IN MEMORY  
OF  
**B. F. KAHN**"ONE MAN IN A  
MILLION"GONE BUT NOT  
FORGOTTEN

MARGIE PENNETTI

## ACROBATS GET JUDGMENT

Through their attorney, M. Strassman of No. 853 Broadway, the Azima Brothers, acrobats, have obtained a judgment against Perry & Gordon, of No. 245 W. 47th Street, promoters of indoor carnivals.

The judgment rendered in the Fourth District Municipal Court, is for one week's salary amounting to \$135 and has been given to the Sheriff of the County for execution.

The acrobats went up to perform at an indoor carnival for the promoters which was held at one of the armory's in the Bronx and at the conclusion of the engagement were given an I. O. U. for their salary. On making a demand at the offices of the defendants the I. O. U. was not met and an action for the amount due was brought and the judgment obtained.

## OPERA COMPANY RAISING FUNDS

CHICAGO, Dec. 19.—Directors of the Chicago Opera Association have decided to start a campaign for \$2,500,000 in pledges to insure the opera for the next five years, or to raise \$500,000 in a lump sum to guarantee the opera will be saved to Chicago. The latter amount will be raised immediately by one-thousand-dollar contributions from the five hundred members of the Chicago Board of Trade.

This action must be taken because Mr. and Mrs. Harold F. McCormick have made known their intentions of withdrawing their financial backing at the end of this season. It was rumored earlier that the institution would not continue.

## BENEFIT CONCERT GIVEN

The first of a series of concerts to raise a \$500,000 fund to enable the Musical Debut Association to carry out the slogan of the late David Bispham, founder of the association was held last week at the Carnegie Hall.

The purpose of the debut association, is to assist unknown singers and instrumentalists of ability by presenting them to the public at concerts of modest size in the principal cities.

## LETTER LIST

GENTLEMEN	Mack, Eugene Mantell, Westley Olson, Ollie, Co. Posty, Chas. Rathbun, Harold Burk, Dick Cherry, Earl G. Cole, Bert Dotson, Frank Dull, Clarence Fenstel, Carl Fitzgerald, Eddie Fisher, R. E. Guttsik, John W. Gary, R. C. Harris, W. B. Hill, Joe M. Jordan, Jules Kellegh, John Kiltner, The King, Manny Lorraine, Bud	Butlin, Lucy Bradna, Fred Costello, Inez Channing, Ruth Cantor, Rose Du Bread, Mme. Darling, Fay De Palmer, Babe Dickinson, Mary E. Goldie, Essie Hensel, Glenn Jefferson, Cecil Lewis, Pearl E. Leavitt, Mae Melvin, Babe Pelletier, Lucille Pillard, Etta Ray, Miss M. Jean White, Martha
LADIES	Bennett, Kitty Berger, Frances Barlowe, Ada Brooks, Margie Bourguiness, Mille	

## Two "Wonder" Songs To Strengthen Your Act

FOX - TROT NOVELTY SENSATION  
GREAT FOR SINGLE, DOUBLE,  
QUARTETTE, DUMB OR DANCING

... MY ...

A VERSE, A CHORUS, A PATTER  
Words and Music by  
DAVE RINGLE and J. FRED COOTS

# HAWAIIAN MELODY

Moderato (Not fast)

VAMP VOICE

By the sea at Waikiki, Ha

wai-ki-ki. Where you hear the u-ku-le-les play, There I heard a mel-o-dy, an old Hawaiian tune, — And here's what I keep singing day by day: My Hawaiian mel-o-dy, your refrain keeps haunting me, I can't help humming each strain the whole day long.

From the shore at Waikiki you come drifting back to me, And I re-joice in your sweet song. How I wish that I were there 'neath Hawaiian moon-light fair, Where sweet guitars in harmo-ny — Would play each strain a-gain for me, my Ha-wai-ian mel-o-dy.

PATTER (ad lib.)

Fine mp ALOHA OE! (Obbligato) Runs thru my brain like a brook in a woodland dell, I can't ex-plain how I feel, it's so hard to tell. This mel-o-dy, like a bird sing-ing in the tree, makes me want to sigh, wonder why, ev-er-ery, you see. I can re-call all the mag-i-cie that's in the tune it haunts me now ev-ry night, morn and af-ter-noon, I feel so queer when I hear that sweet mel-o-dy.

D. S. at Fine

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DREAMY, ROMANTIC  
WONDERFUL MELODY  
GREAT CHARACTER  
REAL INDIVIDUALITY  
FITS ANY ACT  
GREAT FOR ORCH.

# ITALY

■ WONDERFUL ACT SONG  
READY IN ALL KEYS  
MANY HEADLINERS TOOK  
IT FROM MANUSCRIPT  
BY DE VOLLE KEITHLEY AND  
KLICKMAN. A CLASSY HIT!

Moderato (Not fast.)

VAMP mp VOICE

Scenes of my fondest dreams

Where the star-light gleams I can hear you call sing! Soon CHORUS 'neath the golden moon Down the old la goon I'll be drift-ing slow. I must go to dreamy I ta - ly,

I can see two beauti - ful eyes Watch - ing while she ten-der - ly sighs

'Neath the skies of I ta - ly, dear to me, Cross' the sea I'll sail a - way, back to you some day, never more to stray From my I-ta - ly

D.S.

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NEW YORK  
1658 Broadway

**McKINLEY MUSIC CO.**

CHICAGO  
Grand Opera House Bldg.